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ABSTRACT

This handbook of information and suggestions for improving art education in the elementary and secondary schools of Iowa provides broad guidelines for the purpose and goals of a quality art education program. The guidelines may be used to inform school administrators and board members of the general characteristics of an educationally valid program and to increase the understanding of parents and the general public of the potential benefits that can be derived through art education. The first of eight sections presents a rationale for art education. The second section, on curriculum, proposes four goals as fundamental curriculum guidelines for educating young people in the visual arts. Program recommendations in the third section deal with teacher qualifications, time, class size, and facilities. The fourth section, on exceptional children, describes characteristics and suggestions for art programs for gifted and talented children and for special education students. The use of various community resources such as field trips, visiting art experts, and touring artworks is encouraged in the fifth section. The next two sections describe career opportunities in art and the effect of technology on art education. Evaluation guidelines in the eighth and final section include a list of questions for evaluation of students, teachers, programs, and the community and school as a setting for art. Appendices present a framework for art education, information about the Iowa Arts Council, and a list of Iowa art museums and galleries. (LH)

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Compiled by

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PREFACE

Local autonomy is a point of great pride among Iowa school people. Among Iowa art teachers it goes even further. Traditionally there have been no books used in the studio-oriented art programs of this state. The content and the quality of the art program were wholly dependent upon the knowledge and skills of the individual art teacher.

However, today more art teachers are being asked: Why teach art? What do you teach? Do you have to think in art class? What makes an art program good in terms of teacher qualifications, time and class size, and facility? How do you evaluate an art program, an art student, an art teacher? What are you doing for gifted and special education students? Are there art jobs available? Does art relate to new technology?

This document attempts to answer some of these questions for educators as well as citizens of the state. It is also an attempt to move the teaching of art away from emphasis upon art production to a balance among art history, art criticism and art production.

Under the able leadership of Kimm Stastny, this document was written by a committee composed of rural and urban teachers, from large and small school districts, who teach students and supervise teachers--ranging from kindergarten through graduate school. Additionally, art teachers from across the state were helpful in their critiques throughout the many drafts. In the final editing stages, Martha Taunton's wise comments were invaluable. Stewart Buck designed the cover and the divider pages. Each individual who assisted in any way should be commended for the production of this important document.

Through the years Iowa has gained a reputation of excellence in education, and Iowa school art programs have been considered exceptionally good. It is the desire of Art Educators of Iowa and the Iowa Department of Public Instruction that this document will be viewed not as an end product, but as one more step toward improving the quality of art education in Iowa schools.

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Art Educators of Iowa (AEI) is a non-profit, professional education association. Its purpose is to advance, improve and promote art education in the schools of Iowa. It is a state affiliate of the National Art Education Association.

AEI leadership for the project was provided specifically by Marian Skartvedt of Ellsworth, Darlene Frazier of Boone and Kimm Stastny of Davenport.

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INTRODUCTION

Art is an image, object or event that embodies the personal response of an individual to life experiences. The response is artistic when the form of the expression is treated as an integral part of its meaning.

An education in the visual arts is comprised of the organized body of subject matter primarily involving visual, tactile and kinesthetic expression. Included in instruction are two-dimensional forms such as drawing, painting and photography and three-dimensional forms such as ceramics, sculpture and weaving. Spatial concepts such as architecture and stage design also are a part of art content as are the history and theory of art. Emphasis usually is placed upon the aesthetic and creative factors of visual forms.

The history of art teaches that people contribute to the quality of life and their own immortality in and through the images and objects they invent. The quality of life is served by a variety of physical and psychological benefits attributable to art. For example, the design of the human-made world is basically the marriage of art and science. Improving the results of this marriage is an on-going pursuit for excellence.

The psychological quality of life is served by art through the need to create, which is one of life's basic emotional and intellectual drives. Not only do valuable artifacts result from this creativity, but also knowledge about important concepts and technologies. According to Ada Louise Huxtable, critic of art and architecture,

> Esthetics is not some kind of optional extra or paste-up for pretty facades; it is the satisfaction of the needs of the body, the spirit and the senses toward the way an environment looks and functions--two inseparable factors.[1]

Authorship of an idea, story, play, musical score, dance, poem, painting, photograph, sculpture, commercial design or piece of architecture is part of the bedrock of active citizenship and personal recognition. All works of art contain an individual human statement within the context of a particular time and place. Thus, the immortality of one person and one's species is carefully balanced. This relationship is a unique characteristic of humans within the magnificent world of living things.

> Art must be considered a fundamental concern in basic education because art is undeniably a significant part of the cultural heritage, because the experience of art holds some promise of making one's life more satisfying, and because art enters into the civic and social aspects of our lives.[2]

There is a wide range of valuable pursuits available to young people in K-12 education. The majority of these learning opportunities are either based upon consequential human experiences common to most people or the development of individual aptitudes and interests. An education in the visual arts serves the general goals of helping students understand themselves and their relationships with society.

The foundation for this handbook was created in another cooperative project titled, "Art Framework."[3] The purpose of that project was three-fold. First, it was intended to serve as a broad guideline for art educators regarding the purposes and goals of a quality art education program. Second, it was designed to inform school administrators and board members of the general characteristics of an educationally valid program. Finally, the framework was intended to increase the understanding of parents and the general public of the potential benefits to students and society which can be derived through art education. This endeavor also is guided to these ends.

[1]Ada Louise Huxtable, Will They Ever Finish Bruckner Boulevard? MacMillan, London, 1970. p. 1.

[2]Laura H. Chapman, Instant Art, Instant Culture. Teachers College Press, Columbia University, New York, 1982. p. 38.

[3]See Appendix A for "Art Framework."

RATIONALE FOR ART EDUCATION

A RATIONALE FOR ART PROGRAMS OF TODAY AND TOMORROW

A new consciousness is needed to understand the importance of art within the context of the late 20th century. Art has always been a basic, but in today's society there is no single language and communication mode more important than that provided by visual elements. Art and visual symbolism are as basic to modern life as the air we breathe.

Art is a cultural absolute. Art is a distinct body of knowledge. Art parallels the fields of economics, government, religion, education, medicine, and other human endeavors which have existed throughout the framework of social history. From the prehistoric caves of Altamira to the 20th century canyons of Manhattan, art has been incorporated into the daily flow of individual lives and has been an integral part of the total social order.

Art is an essential element of history and an essential element for understanding history. In many cases there would be no history without art because all that remains of some past cultures is their artistic artifacts. Art provides an important access to understanding the development of human beings.

A historical continuum of social change reveals a clear perspective on creativity or inventiveness. Art has been an important constant in such a chain of events. As a content area of study, visual art is a paradigm or primary example for understanding the creative behavior of individuals, groups or entire cultures.

The public tends to accept change, creativity and inventiveness in the field of science, while not accepting these same attributes in the field of art. This apparently inconsistent attitude may be the result of a lack of consciousness about the social relevance of art throughout history and the role of art in our society.

Various state art associations, state departments and national arts organizations have written statements about why art should be taught and what the content of art courses should include. All of these statements about content include art production, art appreciation or art history, and art criticism. All of them are based on a traditional perspective.

"Art for Industry" was the first formal rationale for teaching art in a public school setting. Over 100 years have passed since that time and now society is faced with a multitude of possible reasons for teaching art, all of which may be valid in one situation or another.

The major difference between the art content orientation of this material and other rationale statements is context. Certain rationale statements of this document are based on the contemporary world. They relate directly to what is happening today--rapid change, high technology and the apparent reaction of individuals, groups and institutions to those changes.

Justification for the importance of art has been in evidence throughout history. However, previous justifications, though still valid, are inadequate to establish art as a basic in contemporary society. This curriculum guide provides a new context through which to see art as an essential in today's society, and to view art as even more of a necessity as our culture moves into the future.

RATIONALE SPECIFICS

Aesthetic Education

Aesthetic education is learning how to perceive, judge and value aesthetically what we come to know through our senses.[1] Aesthetic education is inherent in music, drama, dance and literature education.

Through visual art experiences we come to know qualities of order, form and meaning. Such experiences not only provide opportunity for expressing inner feelings but also force those involved to make decisions, to evaluate and to interpret--in other words, to think. This is aesthetic processing, which is a part of visual art education and aesthetic education.

Aesthetic education is a general area of content which may be taught. Aesthetic processing is important to an art program and should be included as an integral part of all art programs.

Art Heritage

Artistic heritage is an integral part of cultural heritage. Art helps us understand our historic development as well as being a part of that development. The study of art history, art appreciation and art in culture is important for art programs at all levels. Thinking about the relationships of art to other areas of human knowledge and the multiple roles of art in culture (holistic thinking) make a strong case for the study of artistic heritage. Art history, in this context, becomes basic rather than a nicety for a favored few.

Perception

Increased visual awareness and keenness of perception are basics of visual art. Seeing through the mind's eye or the ability to perceive ideas and understand them in new ways are also basic in understanding today's world. In this age of rapid change, awareness of new relationships and new consciousness levels are needed to comprehend and deal effectively with information and diversity.

Design

Design fundamentals are given priority by many art teachers. The traditional view is that design fundamentals consist of the arrangement of line, shape, texture and color according to a number of principles and theories. A more contemporary view is that design fundamentals should be extended to include problem-solving activities based on both aesthetic and utilitarian considerations. Taking this one step further helps us understand environmental and conceptual art.

Through the manipulation of visual elements in specified design problems, one can learn to manipulate other elements in various problem-solving activities.

Fundamentals of design may be covered in other art content areas or as a separate component. However, design should include contemporary problem-solving assignments as well as more traditional assignments.

Producing Art

Doing or producing art continues to be a primary concern in art classes throughout the nation. In a democratic society each individual has the right to express himself or herself.

The definition of art must be general rather than narrow. The stereotype that art is an elitist occupation meant only for a talented few is based on a limited viewpoint and is inconsistent with the many roles art plays in society. Producing art and diverse visual imagery has become a role of many citizens expressing themselves visually. It is more than painting and drawing. It includes the design of buildings and eating utensils, landscapes and living rooms, memorial monuments and postage stamps.

Art in Society

There is a lack of information and media coverage about the current realities of art in society. This void perpetuates misconceptions and stereotypes. Educating students and re-educating the public about art in our culture is a priority of every art teacher.

The pervasive attitude is that careers in art are few and far between. In fact, there are more art-related jobs now than at any time in our history. The trend is toward more art-related jobs in the future. This increase in art occupations exists at a time when jobs in many fields are diminishing. The number of artists in this country has increased by 75 percent during the past decade.[2] This statistic may represent only the tip of the iceberg.

There is an ever-increasing populist demand for art activities. More people are making art, looking at art and buying art works. Art fairs, arts festivals and art exhibitions have increased rapidly during the past few years.

Once most people thought of the world of art as being poles apart from the world of finance. However, today more businesses and corporations are sponsoring arts events and exhibitions. Increasingly, businesses are working with other institutions in an arts advocacy context.

Ergonomics is a new field which aims to make products and the workplace more compatible with human abilities, needs and desires. The desire is for beauty and function. The result is that products and profits are made because of aesthetic choices. The world of profit has become dependent on the work of artists.

Visual Symbolism

The visual symbol has become as important in modern society as words. Visual communication modes have become part of the network of information flow. Visual symbolism is a necessity for complex language and communication systems because it provides speed of comprehension and multi-layers of meaning. We have been forced to upgrade the role of visual symbolism in our society because verbal language systems limit our ability to think and to receive and send information. Increasingly, the visual image is becoming a dominant mode of communication.

Few professions could exist today without multi-dimensional communication systems. Multi-dimensional communication systems consist of two or more types of language and more than one mode or method of delivery. Combining languages results in increased information during shorter time spans. Television and computers provide multi-dimensional communication and in each case the visual image has become a crucial component.

> To comprehend, construct, and convey literal and metaphoric meaning in visual forms surely should be the primary justification for teaching the visual arts.[3]

Art classes involve visual imagery, multiple layers of meaning, and aesthetic judgments that are essential to a complex technological world. Art classes are the only classes that can prepare students to deal with the contemporary proliferation of visual imagery. Art is essential in understanding the world in which we live.

Social Abstraction

The average person does not relate to abstract art and has difficulty understanding the abstractions of art. The average person, on the other hand, loves abstractions outside the field of art and has no desire to understand them. Why the dichotomy?

The public demands the abstractions of sophisticated gadgetry without needing to know the abstract principles. The public wants the abstraction of laser surgery rather than knife-cutting-flesh surgery. The public wants abstract toys rather than pull toys. The public wants the abstraction of electronic garage door openers, multiple-speaker stereo systems, and the abstraction of cooking without visible heat.

The field of art has provided a paradigm of abstraction and a methodology for understanding abstraction. Science has created a world of abstractions in which we live, but has not provided a vehicle for understanding either the process or the results. It is time art and technology are perceived as parallel forces moving in the same direction and supporting one another.

Art has become more important in our society because technology has become more important. As technology has expanded, art has expanded. Probable explanations for this phenomenon are found in Capra's concept of balance,[4] and Naisbitt's idea about the relationship of high-tech and high-touch.[5] There is balance in nature and there appears to be a necessity for balance in human endeavor.

Technology serves humans. As the service increases, art increases because more time is available away from the chores of living.

The reality-abstraction paradigm offered by the field of art is needed to help people understand our reality-abstracted technological world. Art teachers need to help students and the public understand that art and technology are parts of the same social change.

Choices and Decision Making

Choices, decision making and evaluation are aspects of cognition in all content areas. However, art programs have tended to assume responsibility for dealing with these aspects of cognition. Making art, looking at art, and evaluating art provide excellent classroom opportunities for this development.

Many people are not comfortable with complexity and feel ill at ease making choices, thus creating a problem. The complexity and diversity in a democratic society require more choices, better choices, and more participation by an informed citizenry. Learning to make informed choices, and having a positive psychology about making choices are essentials to our present culture and to our future.

Art programs stress direct participation and individual decision making. Such emphasis is an essential form of learning for every citizen of a complex, technologically oriented democracy.

Art teachers should help their students and the public understand the valuable and necessary role art plays in educating citizens to make the best possible decisions in a world filled with choices.

Confidence

The development of confidence cannot be included as art content but must be included in the art experience. This material accepts the idea that building confidence is a part of art processing and the responsibility of art programs.

Confidence comes with an openness to new information and ideas. Confidence is built by trying something and succeeding. Confidence grows by trying something and failing, but being willing to try again.

The future appears ambiguous and filled with rapid change which can be frightening. The future requires citizens who will feel at ease with ambiguity and be able to solve unknown problems. The proliferation of choices which face us requires judgment and confidence; the future of this country will depend on confident citizens.

Art processing provides one of the best opportunities for developing an individual's confidence. The public needs to know that art in education is essential because art can help build confidence as well as, or better than, any other curriculum area in the schools.

Art experiences that consciously involve confidence-building must be coordinated and integrated with art content. These guidelines strongly advocate a conscious effort to relate confidence-building efforts to all aspects of the art curriculum.

Cognition

Scattered throughout the preceeding material are references to cognition in art experiences. The development of creative thinking, visual thinking and problem solving are important reasons for teaching art. Much of the public and many students think of art classes as recess periods or play time. Art may be therapeutic, fun, and accessible as a hobby; however, art is also hard work, thoughtful, and thought provoking.

An artist, art critic or art historian obviously will interpret her/his world and create new realities for the spectator. Less obvious to the non-artist but just as important is the involvement with analysis, synthesis and evaluation. Persons involved in art constantly are analyzing, synthesizing and evaluating as they work. The higher orders of thinking are inherent in the artistic process.

In a culture where people are constantly exposed to multiple layers of meaning, information cannot be absorbed without visual components. Where people are forced to make choices and where confidence is even more necessary for success in life, the cognitive aspects of art are essential to art programming and to society.

Conclusion

There are many and diverse reasons for teaching art today. Some reasons began in prehistoric times while other reasons have evolved over the centuries. Some reasons for teaching art have been thrust upon us by recent technological developments. There is no distinct national direction for teaching art even though many leaders in the field of art education believe that a unified national direction would be beneficial.

These guidelines are being presented because each art teacher should be able to explain why art is a part of general education. Each teacher must understand why art is important to society. Each teacher must have the background and willingness to discuss and debate issues regarding the function of art in society.

Every art teacher must be an advocate for the arts in the school and in the community. A successful art program will not only "turn students on" to art and result in quality art experiences appropriate to levels of development, but will also be based on a new consciousness about art in society and about art as an important part of social change.

[1]Madeja and Ozuska, Through the Arts to the Aesthetic, CEMREL, INC., 1977, page 3. (Chapter One contains a comprehensive definition and explanation of aesthetic education.)

[2]National Endowment for the Arts, Research and Computer Tapes, 1983.

[3]Hermine Feinstein, "Meaning and Visual Metaphor", Studies in Art Education, Vol. 23, No 2, 1982, p. 53.

[4]Fritjof Capra, The Turning Point, Bantam Books, 1982.

[5]John Naisbitt, Megatrends, Warner Books, Inc., 1982.

CURRICULUM

CURRICULUM AIMS

To help students understand the past, participate creatively in the present, and adapt to the future, these four aims are proposed as fundamental guidelines for educating young people in the visual arts. These aims are based on the preceeding rationale, a review of various authors in the field of art education, the study of current state guides from around the nation, and the collected views of art teachers in Iowa. As curriculum aims these four statements are intended to serve the interest of both individuals and society.

AIM ONE

Guiding Students to Perceive, Comprehend and Evaluate the Visual World

AIM TWO

Helping Students Acquire an Ability to Look at and Understand the Visual Arts

AIM THREE

Motivating Students to Develop and Communicate Imaginative and Inventive Ideas

AIM FOUR

Assisting Students in the Making of Art

CURRICULUM OVERVIEW

CURRICULUM AIMS	STUDENT GOALS
Guiding Students to Perceive, Comprehend and Evaluate the Visual World	A. Develops concepts and values about natural and created environments B. Learns about and evaluates human-made symbols
Helping Students Acquire an Ability to Look at and Understand the Visual Arts	A. Develops abilities to look at and respond to works of art B. Is aware of styles of individual artists, particular movements, and historical periods
Motivating Students to Develop and Communicate Imaginative and Inventive Ideas	A. Experiments by manipulating images, media, objects and concepts to express personal ideas in visual forms B. Understands and uses visual language C. Develops an awareness of problem solving as basic to the artistic/design process
Assisting Students in the Making of Art	A. Uses own environment, experiences and feelings as source for ideas in artwork B. Gains confidence in the use of media and tools for personal expression C. Uses evaluation as a learning experience

The aims are written as action statements describing activities of the art teacher, who guides, helps, motivates and assists students. In a quality program these actions stimulate students to perceive, comprehend and respond to the visual world and the visual arts. Various opportunities are provided to promote inventive thinking while developing skills. Students learn to channel their feelings and ideas through creative processes into expressive works of art.

Generally, the curriculum in school art programs is built around media. This guide for visual arts education designs a balanced approach to teaching visual understanding of natural and human-made images, objects and environments, and knowledge about art in society, in addition to making art. Together these curriculum aims represent the body of knowledge known as the visual arts, and can assist all students in becoming productive members of a complex and dynamic world.

Learning in art occurs the same way that learning occurs in other areas. It is sequential and cumulative. A program which fails to recognize and build upon a student's prior learning in art fails the student. Vertical articulation is a necessity. There must be system-wide planning (kindergarten through 12th grade) of the art curriculum to provide both scope and sequence.

These four aims for visual arts education are elaborated on in terms of goals and objectives. The goals are components of each aim. The objectives further detail each goal. While the aims are so delineated, they are interdependent and in practice are interwoven. They are separated here solely for the purpose of definition and explanation.

In the next section, the objectives are organized according to three levels which represent different abilities and the maturity of students. These levels are cumulative; the fundamentals learned in Level I continue to be applied while the student is developing at Level II. Similarly, the fundamentals learned in Level I and II continue to be applied at Level III. The levels are designed for either group or individualized instruction.

Level I provides objectives for students with little knowledge and experience. Level II provides objectives for students with some experience and knowledge of the visual arts. Level III provides objectives for students who have had a variety of experiences dealing with art concepts, materials and techniques. These objectives are provided in this manner to account for schools without the benefit of an elementary art program (see the Program Recommendations Section), and to encourage diversity of instruction.

All of these statements are interdependent concepts which, if implemented, will continuously nurture the creative and mental growth of the learner. They have been organized in a developmental manner to account for individual differences while responding to the need to analyze the instructional task for the purpose of creating, developing, selecting and organizing a viable art curriculum.

AIM ONE:

Guiding Students to Perceive, Comprehend and Evaluate the Visual World

The purpose of AIM ONE is to awaken students to the visual characteristics of the natural world and the world created by humans.

Sensory awareness is fundamental to the creative process. The human senses must be alert to sights and sounds and other stimuli before any kind of organized response can occur. Our physical and intellectual well-being depends on our ability to notice and understand what we see, hear, smell, taste and feel.

GOALS	LEVEL I OBJECTIVES	LEVEL II OBJECTIVES	LEVEL III OBJECTIVES
A. Develops concepts and values about natural and created environments	1. Maintains curiosity and enjoyment of the natural environment	1. Recognizes the impact that the environment and humans have on each other	1. Develops value system and acts upon the quality of his/her environment
	2. Recognizes that some person designed and created the objects in the environment	2. Learns that design is an attempt to organize space, develop tools and create useful and decorative objects	2. Learns to evaluate the quality of a form and its relationship to its function
	3. Recognizes the need for harmony between the natural and created environment	3. Understands how architecture, urban/rural planning, landscape architecture, industrial design and interior design have been used to form the environment	3. Interprets how architecture, urban/rural planning, etc. reflect the aesthetic, social and political values of groups of people
	4. Becomes aware that nature, technology and art are related	4. Understands the art applications of scientific and technological developments (photography, video, computers, etc.)	4. Analyzes and evaluates the scientific and technological worth and uses of these developments as forms of artistic expression
B. Learns about and evaluates human-made symbols	Recognizes that visual symbols are designed by humans and used to convey meaning often in conjunction with other modes of communication	Interprets visual symbols that give meaning to abstract concepts	Evaluates the symbols which influence human values and behaviors. (advertising, graphic communications, propaganda, stereotyping, etc.).

AIM TWO:
Helping Students Acquire an Ability to Look at and Understand the Visual Arts

The purpose of AIM TWO is to prepare students for their life as viewers and users of art.

Artworks have certain identifiable visual characteristics such as subject matter, media, style and design. We can help students recognize these qualities and develop a related vocabulary. By acquiring this skill and knowledge, students can grow in confidence when viewing and analyzing works of art. Few students will become practicing artists, but all should become persons with a well-developed aesthetic sense.

GOALS	LEVEL I OBJECTIVES	LEVEL II OBJECTIVES	LEVEL III OBJECTIVES
A. Develops abilities to look at and respond to works of art	1. Identifies and describes the subject matter, media, techniques, elements and principles of design in works of art	1. Interprets and is aware of relationships between these components in works of art	1. Makes critical judgments about these relationships in works of art
	2. Is aware that art is an expression of ideas and feelings	2. Interprets art as visualized ideas and feelings presented in a form unique to the artist	2. Evaluates the successful merger of ideas and feelings with visual components
	3. Relates art to personal observations and experiences	3. Understands and accepts diversity in artworks	3. Develops and justifies personal criteria in judging art
B. Is aware of styles of individual artists, particular movements, and historical time periods	1. Is aware that artists work in different styles	1. Understands how artists are influenced by media, other artists, historical events and society	1. Evaluates the artist's impact on societies, cultures and new forms of expression
	2. Recognizes that each society's beliefs are expressed through its artifacts	2. Identifies and interprets threads that are common in the artwork of all cultures (environment, values, religion, technology, politics, etc.)	2. Evaluates own cultural and visual symbols

AIM THREE

Motivating Students to Develop and Communicate Imaginative and Inventive Ideas

AIM THREE focuses on the mental manipulation of perceived images and ideas as well as the development of abilities in higher levels of visual thinking.

Developing imaginative and inventive ideas is a process that is essential to making and responding to art. It is a way of thinking that involves exploration, experimentation, generation and elaboration. Teachers need to provide students with opportunities to experiment with media and ideas and to see a wide variety of artworks. Students need opportunities to devise their own ideas for their art and to recognize the validity of their ideas for art interpretation. Creative personal expression and response are valuable because they affirm uniqueness and self-worth.

Imaginative and inventive thinking lead to a more conscious awareness. It is the freedom and power to see, to transform, to make and to understand. Ordinary experiences are seen from a fresh perspective allowing new concepts to emerge.

GOALS	LEVEL I OBJECTIVES	LEVEL II OBJECTIVES	LEVEL III OBJECTIVES
A. Experiments by manipulating images, objects and concepts to express personal ideas in visual forms	1. Explores physical characteristics and qualities of materials of the physical world	1. Develops an awareness of how the characteristics and qualities of materials interact and influence each other	1. Uses materials and concepts in more than one way
	2. Develops an awareness of individual visual forms (the elements and principals of art)	2. Develops an awareness of how visual forms interact and influence each other	2. Analyzes, rearranges and synthesizes visual forms to express ideas
B. Understands and uses visual language	Understands that visual forms can have various interpretations	Develops an awareness that visual forms can convey expressive meaning and can be symbolic or metaphoric	Evaluates transitions, connections, conflicts, metaphor symbols which express ideas

C. Develops an awareness of problem solving as basic to the artistic/design process	1. Sees and describes different ways that artists/designers have expressed their ideas	1. Compares and discusses reasons for different ways that artists/designers have expressed their ideas	1. Evaluates the different ways that artists/designers have expressed their ideas
	2. Develops artistic/design problems and selects best idea and appropriate media from many possibilities	2. Elaborates and refines solutions	2. Evaluates efforts

AIM FOUR
Assisting Students in the Making of Art

AIM FOUR recognizes that students often need to make art in order to fully understand, enjoy and benefit from the creative process.

When students are motivated, provided a wealth of meaningful learning experiences, and guided by a creative art teacher, they will produce artistic images, objects and environments. In this process they discover the invincibility of the creative spirit.

GOALS	LEVEL I OBJECTIVES	LEVEL II OBJECTIVES	LEVEL III OBJECTIVES
A. Uses own environment, experiences, and feelings as sources for ideas in artwork	Is motivated to observe and respond to environment and experiences	Relates ideas to particular media, approaches, styles and formal elements	Independently generates, elaborates and refines ideas for artwork
B. Gains confidence in the use of media and tools for personal expression	1. Explores and develops basic skills in utilizing physical and expressive qualities of art media and tools	1. Develops skills in relating the physical and expressive qualities of art media and tools	1. Selects and adapts media and techniques for personal style and expression
	2. Follows directions for proper care and safe use of art media, tools and equipment	2. Practices a responsible attitude toward the care and safe use of art media, tools and materials	2. Develops self-direction for the organization, care and safe use of media, tools and workspace
C. Uses evaluation as a learning experience	Explains own artwork as process and product	Analyzes various components of process and product of own artwork (i.e. idea, skills, formal elements, impact)	Develops ability to to evaluate own artwork

PROGRAM RECOMMENDATIONS

PROGRAM RECOMMENDATIONS

Implementation of the curriculum aims established in the previous section depends on an appropriate learning environment. At the outset, the teaching staff must be well trained and willing to continue learning and growing throughout their careers. Similarly, class size, time spent with students, art program development and physical facilities influence whether or not the aims may be successfully implemented. This section addresses these and other issues central and critical to a successful art program.

The Iowa Administrative Code requirement establishes a legal minimum for teacher preparation in the state. Most colleges and universities in Iowa prepare our future and present art teachers well beyond this minimum. The Approval Area Requirements, document #4600-E15779-10/82, of the Iowa Department of Public Instruction, Teacher Education and Certification Division, lists the following requirement for art teachers under Code 034.: "ART: Completion of twenty semester hours in the area of art."

In addition, this document draws on several other sources to establish standards. These are documented throughout the section with a reference letter or letters. National Art Education Association (NAEA) recommendations are labeled (A); North Central Association of Colleges and Schools guidelines are indicated by a (B); and recommendations developed or expanded upon by the committee that authored this document (e.g., The Standards Committee of the Art Educators of Iowa (AEI), an affiliate of NAEA) are annotated with a (C).

The recommendations are stated for two levels. In the left column are statements that apply to a "basic" program. These recommendations are not to be considered "minimum," since most Iowa school districts strive to offer more than minimum programming. The "basic" program recommendations are goals for the average school district. The column on the right establishes higher levels for performance and productivity. It outlines the recommendations for a "quality" program.

1. Teacher Qualifications, Recommendations for All Schools, K-12:

Teaching and learning are certainly human activities. They rely on a chemistry, an interaction of and among minds. Art especially is a human and not a mechanical activity. The preparation and continuing education of Iowa's art teachers are critical factors in the learning process. The teacher who has stopped learning and growing, or who has closed her/his mind to current and future research in art education, is a teacher whose potential effectiveness is diminished daily.

Six or nine semester hours of study in art and/or art education is insufficient for a minimum program in elementary art, yet some Iowa school districts expect their teachers to prepare and teach art classes with no more background or training than this. These schools do not offer their children a basic art education program as defined in this handbook. An Iowa art teacher needs a broad, in-depth background before he/she begins to teach, and continued education throughout his/her career.

The following recommendations for the basic program are based on the belief that an effective, well-prepared art specialist must develop, implement and evaluate such a program. The "quality" recommendations are designed for the school district, parents and teacher(s) who wish to provide their students with opportunities for growth beyond the basic or average.

BASIC:

1.1 Professional Qualifications

1.1.1 All regularly scheduled instruction in art is conducted by teachers fully certified in art education. (A) (B)

1.1.2 Art teacher employment and/or selection includes the presentation of a portfolio representing both personal artistic ability and teaching ability (student work), the candidate's philosophy of art education, and interviews by the certified art personnel. (C)

1.1.3 Professional agencies and accreditation measures indicate that all standards for teacher preparation have been met. (B) (C)

1.1.4 The art teacher has a broad background in the various areas of art and is capable of serving the school as a resource person for art and aesthetics. Time for such service should not be taken from the regular preparation time. It may include such duties as conducting inservice activities, providing design work or calligraphy, and advising other departments or areas on artistic aspects or applications of interdisciplinary studies. (C)

1.1.5 All ... teachers shall hold a baccalaureate degree from a regionally-accredited institution and shall meet the regular elementary (or secondary) certification standards of (Iowa) for their specific assignment. Graduates of non-accredited institutions may have their under-graduate work validated by admittance to graduate standing and completion of a minimum of five semester hours of credit in a regionally-accredited graduate college. (B)

1.1.6 Art supervisors, consultants, and coordinators shall have earned the master's degree with a concentration of graduate study in their particular area of work and a minimum of two years experience as an art teacher. (A) (C)

QUALITY:

1.1 Professional Qualifications

1.1.1 All art teachers are encouraged to complete the masters degree in art or art education, or the equivalent, within seven years of service in the district. (A) (C)

1.1.2 In addition to the portfolio, philosophy statement, and interview, the candidate should be prepared to provide evidence of professional activities (active membership in either NAEA or Student NAEA), her/his philosophy of multicultural, nonsexist education, and previously designed lesson plans and student/program evaluation techniques. (C)

1.1.3 Art teacher preparation meets the criteria stated in the booklet "Standards for Art Teacher Preparation Programs," published by the NAEA. (A) In addition, preparation is commensurate with the job specifications of the school district. (C)

1.1.4 The art teachers are familiar with contemporary trends in art education, art, and design, and are prepared to serve the entire school (within the regular schedule, but without taking away from preparation time) as consultants on the history and philosophy of art. (A)

1.1.5 All art teachers are encouraged to continue their own studies in art education, curriculum design, and the various art disciplines during their masters degree program and also after the degree is completed. Such course work should not be confined exclusively to a narrow field of study (i.e., painting, art history) but should include all areas of their specific teaching assignment. (C)

1.1.6 Art supervisors, consultants, and coordinators shall have earned hours toward a degree beyond the master's, have at least five years experience as an art teacher, and be active in community, regional, and national professional art organizations. (C)

BASIC:

1.1.7 All professional personnel shall ... be assigned to teach in areas for which they are prepared. (B)

1.1.8 An effort is made to hire and maintain a balanced staff insofar as race, sex, professional experience, and age are concerned. (B) (C)

1.1.9 Credentials from a foriegn university shall be accepted only after they have been evaluated by a regionally-accredited baccalaureate granting institution, the DPI, or an appropriate credentials evaluating service and the work is declared the equivalent of similar work taken in an American institution. (B)

1.1.10 Art teachers shall have a minimum of 24 semester hours in art. These hours shall be in art education, art history and studio art. (B) (C)

1.2 Number of Art Teachers

1.2.1 The art-teaching staff is sufficient to meet the basic quality standards for curriculum, time, and scheduling specified herein for each school level. (A)

1.2.2 The art-teaching staff is sufficient to contribute to interdisciplinary instruction and projects. (A)

1.3 Teaching Assignments

1.3.1 Assignments of art teachers utilize their professional competencies and interests. (A)

1.3.2 The elementary art specialist assignment should include a balanced approach using art criticism, art history, and art production. (C)

QUALITY:

1.1.10 Art teachers shall have a minimum of 45 semester hours in the following ratio: art education, 9 hours; aesthetics, criticism, or philosophy, 3 hours; art history, 12 hours; and studio art, 21 hours. (C)

1.2 Number of Art Teachers

1.2.1 The art-teaching staff is sufficient to meet the superior quality standards for curriculum, time, and scheduling herein for each school level. (A) In addition, they are provided time to prepare continuously-changing student and professional exhibits, sponsor an art club, and organize other special activities. (C)

1.2.2 The art-teaching staff is sufficient to allow release time to help plan interdisciplinary instruction and projects with other teachers and to serve as an art resource specialist for the school. (C)

1.3 Teaching Assignments

1.3.1 Flexibility in program planning allows for the design of courses and activities to utilize valuable professional abilities and interests of the art teachers. (A) (C)

1.3.2 The elementary art specialist will include within the teaching of art history, art criticism and art production, such contemporary issues as environmental awareness, sensitivity to cultural pluralism, and new visual technologies as they apply to the maturity level of the student. (C)

BASIC:

1.3.3 Supplementary elementary art experiences outside of the regular art period are conducted by classroom teachers with the guidance of the certificated art specialist. (A)

1.3.4 At the middle/junior high school level, the art-teaching staff is sufficient to provide the diversity of learning experiences appropriate to early adolescence. (A)

1.3.5 The senior high school art teaching staff is sufficient to provide at least basic instruction in all areas stated in the curriculum content section, and in-depth (advanced) experiences in at least two specialized areas. (A)

1.4 Professional Development

1.4.1 There are planned inservice programs for art teachers to advance their understanding of the K-12 art program, to improve their professional competencies in art and art education, and to participate in programs of professional arts organizations. (A) (C)

1.4.2 Each art teacher is allotted the equivalent of at least four days annually for professional leave, with pay, for inservice in art education, including professional meetings. (C)

1.4.3 District policy and professional leaders encourage participation in local, regional, and national professional art and art education organizations. (A)

QUALITY:

1.3.3 Time is provided within the regular schedule of the elementary art specialist, but outside of the regular art periods, for supplementary art experiences conducted by the art staff. (C)

1.3.4 The middle/junior high school art teaching staff is selected and assigned to provide specialized competencies and breadth for a regular program of art instruction, including electronic media, history and criticism, and for such special interests and needs as those related to ethnic groups, the gifted, the handicapped, career education, and interdisciplinary learnings. (A) (C)

1.3.5 The senior high school art teaching staff is sufficient to provide in-depth (advanced) experiences in two- or three-dimensional media, electronic media, photography, and history/criticism of art and design, at the level required for College Entrance Examination Board (CEEB) Advanced Placement Courses in art studio, drawing and art history. (A)

1.4 Professional Development

1.4.1 There are planned programs of inservice education to provide for the special needs of each professional role related to art education: the art teacher, the art supervisor, the classroom teacher, the guidance counselor, and the administrator. (A)

1.4.2.1 Each art teacher is allotted at least six days annually, with pay, for professional activities proposed by the teacher, and approved by the district. (C)

1.4.2.1 The district and/or the AEA conducts a planned program of inservice education in art education which engages each art teacher for at least two days annually, with pay. (A) (C)

1.4.3.1 District funds are provided for participation in local, regional, and national professional art and art education organizations. (A)

BASIC:

1.4.4.1 Each member of the art staff is engaged to some extent in personal or professional study in art history, art criticism, art curriculum development or art production. (A) (C)

1.4.4.2 Each member of the art staff is engaged to some extent in personal or professional study in art education. (A)

1.4.5 All administrative personnel with responsibility for art education are encouraged to complete at least one course in art and/or art education. (A)

1.5 Professional Leadership

1.5.1.1 When the teaching staff of the school district includes five or more art teachers, one is appointed and compensated for coordination and leadership responsibilities. (A) (C)

1.5.1.2 When the teaching staff of the school district includes ten or more art teachers, at least one day per week, or the equivalent, of one teacher's time is allocated for coordination responsibilities and one-half of one teacher's time when the art staff includes twenty or more teachers. (A) (C)

1.5.2 A full-time art network coordinator is appointed when the art-teaching staff in the school district includes forty or more art teachers, and additional network assistance is proportionate to a staff larger than forty. (C)

QUALITY:

1.4.3.2 Staff members are allowed to use a portion of one semester's preparation time to seek personal or professional advancement in art history, art criticism, art education and art production, and/or to serve as a resource person for other districts. (C)

1.4.4.1 Exhibitions of the creative work of members of the art staff are conducted or supported regularly by the school district. (A)

1.4.4.2 The school district shall assist all of the art staff to participate in exhibitions, publications, and professional art education work in and beyond the community. (A) (C)

1.4.5.1 All administrative personnel, including the budget director, are expected to complete at least one course in art and/or art education. (A)
Inservice education in art and/or art education is provided for all administrative personnel. (A) (C)

1.5 Professional Leadership

1.5.1 When the teaching staff of the school district includes eight or more art teachers, at least one day per week, or the equivalent, of one teacher's time is allocated to coordination responsibilities; and one-half of one teacher's time when the art staff includes fifteen or more teachers. (A) (C)

1.5.2 A full-time art network coordinator is appointed when the art teaching staff in the school district includes thirty or more art teachers, and additional network assistance is proportionate to a staff larger than thirty. (C)

BASIC:

1.5.3 An art teacher assigned to networking responsibilities is experienced at the assigned grade levels, capable in curriculum development, and in the development of administrative and community support of art education. (A)

1.5.4 A full-time network coordinator of art at any grade level holds the master's degree in art education, or equivalent; has specialized preparation in supervision; has a minimum of five years of teaching experience including both the elementary and secondary levels, and is a member of the state and national professional art education support organizations. (A) Specified release time is available to keep informed of current trends through other professional experiences. (C)

1.6 Professional Services Outside of the District

1.6.1 Inservice education and/or professional development programs sponsored by the Area Education Agency assist personnel in professional growth. (C)

1.6.2 The Iowa Department of Public Instruction's art program self-evaluation form should be utilized; it is available upon request. The DPI Art Consultant is available to assist groups of teachers with curriculum development and program evaluation. (C)

1.7 Auxiliary Personnel

1.7.1 Inservice education and/or professional development programs assist art personnel in becoming acquainted with community artists, resource people, and local arts agencies, the Iowa Arts Council, associations and institutions. (A)

1.7.2 Teachers' aides, para-professionals, visiting artists, and visitors who participate in the art program do so under the planned and organized direction of the art teacher(s) and/or network coordinator. (A)

QUALITY:

1.5.3 An art teacher assigned to networking responsibilities holds the master's degree, or equivalent, in art education, with graduate course work in curriculum and policy in art education. (A)

1.5.4 A full-time network coordinator of art, beyond the basic qualifications, continues her or his professional development and participates actively in the state and national professional organizations' supervisory divisions. (A)

1.6 Professional Services Outside of the District

1.6.1 Annual or semi-annual requests are filed with the AEA for help in developing sequential inservice experiences for the art staff. (C)

1.6.2 If the district is a member of NCA, their recommendations and guidelines for self-evaluation, curriculum planning, and program development are used as intended before the team visitation and are acted upon after the evaluation. (B)

1.7 Auxiliary Personnel

1.7.1 Procedures and criteria are developed for enriching the program through resource persons in the community. (A)

1.7.2 Contributions to the art curriculum are made by persons and agencies in the community and state as planned by the arts staff on a regularly scheduled basis. (A) (C)

BASIC:

1.7.3 Para-professionals, teacher aides, and interns shall meet state of Iowa qualifications for their respective positions. They shall be used only in those situations permitted by state regulations. (B)

2. Time and Class Size, Recommendations for all Schools, K-12:

Possibly no subject employs a greater variety of learning activities than art education--lecture, discussion, demonstration, audio-visual programming, field trips, group and independent projects, and the production of art objects in many different media. These impose certain requirements of time. Some technical processes, and trips to museums require extended work periods and permit interruption at only certain times. Learning about art, producing art and productive self-management cannot be promoted in periods so brief that lock-step direction is necessary, and individual time patterns for imagination, reflection, and experiment are impossible. If art is to develop from and contribute to the life of learning in the school, flexibility in scheduling is essential. The regularly-scheduled art periods must be long enough to nurture, rather than prevent, the creative process and the study and evaluation of art. (A)

References used within this section are indicated by a letter in parentheses after the statement. An (A) indicates an NAEA source, a (B) an NCA requirement or suggestion, and a (C) represents a recommendation or modification by the AEI Standards Committee.

BASIC:

2.1 Standards for All Schools, K-12

2.1.1 The regularly scheduled and supplementary time allocated to art education is sufficient to meet the basic quality standards for curriculum. (C)

2.1.2 Regularly scheduled art classes must provide time for instruction, motivation, distribution of materials, production, clean-up, criticism, evaluation, and the historical aspects of the learning activity (A) Some classes may not be involved in the actual production of art, but may study the work of others and critique it. (C)

2.1.5 Flexibility enables classes, small groups, and individuals to engage in art activities when there is special need, interest, or opportunity. (A)

2.1.6 Field trips and other community-based learning experiences are timed and scheduled as an integral part of the curriculum. (A)

2.1.7 Art classes meet within the regular school day. (A)

2.1.8 No art teacher teaches more than the maximum number of hours per week required of other teachers in the school. (A)

QUALITY:

2.1 Standards for All Schools, K-12

2.1.1.1 The regularly scheduled and supplementary time allocated to art education is sufficient to meet the superior quality standards for curriculum. (C)

2.1.1.2 In addition to regular instruction, time is provided within the school day and under the direction of the art staff, for supplementary independent and individual art experiences in the regular classroom, museums, galleries, lectures, artists' studios, exhibits, libraries and other community resources. (A) (C)

2.1.2 Cooperative planning provides, in advance, for flexibility of time arrangements for anticipated extraordinary art activities. (A)

2.1.5.1 A separate time should be provided for the art staff to consult with specialists; i.e., the special education staff, talented and gifted staff. This should be in addition to the regular art teacher preparation period. (C)

2.1.5.2 Opportunities for the highly motivated and/or talented students are offered and encouraged beyond the regular school day, with reimbursement for the teacher(s) for extra duty. (A)

2.1.8 No art teacher teaches more than twenty-four contact hours per week. (A)

BASIC:

2.1.9 Each art teacher has at least 45 minutes daily for planning, preparation and evaluation as a block of time within the instructional day. (A) (C)

2.1.10 The art teacher will assist in the design of the daily schedule so that grouping of grade levels and/or courses may be arranged for instructional effectiveness and art program efficiency. (C)

2.2 Standards Specific to Elementary Schools

2.2.1 The number of certified art specialists is sufficient to provide art experiences totaling at least 100 minutes weekly throughout the school year for students in grades K-6. (A)

2.2.2 The art teacher/pupil ratio in regularly-scheduled art experiences is no greater than 1:250-300 students in grades K-6. (C)

2.2.3 Art teachers serve no more students per class than do regular classroom teachers. (C)

2.2.4 The ratio of pupils to teachers and other professional staff members shall not exceed 20 to 1. Only that portion of a staff member's time actually devoted to duties in the elementary school may be counted in determining the pupil/professional staff ratio. (C)

QUALITY:

2.1.9 Each art teacher has at least 60 minutes daily for planning, preparation, and evaluation as a block of time within the instructional day. In addition to instructional preparation, each art teacher will use this time for matting and display, planning individualized instruction, arranging slides, organizing and coordinating artists-in-residence, curriculum development, and evaluation of students and program. (A) (C)

2.2 Standards Specific to Elementary Schools

2.2.1.1 The number of certified art specialists is sufficient to provide art experiences at least once daily, varying in duration, per class throughout the school year, grades K-1. (A)

2.2.1.2 The number of certified art specialists is sufficient to provide art experiences for a total of at least 180 minutes per week per class throughout the school year, grades 2-6. (A)(C)

2.2.2 The teacher/pupil ratio in regularly-scheduled art experiences is no greater than 1:150-200 elementary students. (C)

2.2.3 The average class size for art instruction in a traditional classroom-size facility is 15 or less for grades kindergarten, first and second and 20 or less for grades 3-6. (C)

2.2.4 The ratio of pupils to teachers and other professional staff members in the school is no higher than 15:1. (C)

BASIC:

2.3 Standards Specific to Middle/ Junior High Schools

2.3.1 Appropriate teacher assignment is made to maintain a pupil/teacher ratio no greater than 20:1. (C)

2.3.2 Art classes meet as often and as regularly per week throughout the semester or year as other academic subjects, and receive equivalent academic credit. (A)

2.3.3 An art club or special interest class is regularly scheduled. (C)

2.4 Standards Specific to Senior High Schools

2.4.1 Appropriate teacher assignment is made to maintain a pupil/teacher ratio no greater than 20:1. (C)

2.4.2.1 In grades 9 through 12, courses emphasizing visual studies, studio art, art history, and art criticism are scheduled for at least 200 minutes weekly, and receive equivalent academic credit. (A) (C)

2.4.2.2 At least one Carnegie unit from the visual and performing arts group is required for graduation from high school. (C)

2.4.3 Other offerings such as mini-courses, variable-structured art experiences, and special art courses, etc., may meet less frequently. (A) (C)

2.4.4 An art club is regularly scheduled. (C)

QUALITY:

2.3 Standards Specific to Middle Junior High Schools

2.3.1 Appropriate teacher assignment is made to maintain a pupil/teacher ratio no greater than 15:1. (C) Where special or hazardous equipment is used, maximum size is reduced to provide safety and availability of equipment without delay. (A, second statement only)

2.3.3 An art club or special interest class is regularly scheduled (A) within the school day. (C)

2.4 Standards Specific to Senior High Schools

2.4.1 Appropriate teacher assignment is made to maintain a pupil/teacher ratio no greater than 15:1. (C) Where special or hazardous equipment is used, maximum class size is reduced to provide safety and availability of equipment without delay. (A, second statement only)

2.4.2 At least one visual arts course (one Carnegie unit) is required for graduation from high school. (A) (C)

2.4.3 Flexible or modular scheduling permits both longer and shorter class periods for instructional needs. (A)

2.4.4 An art club is regularly scheduled (A) within the school day. (C)

3. Facilities, Recommendations for all Schools, K-12:

The art room is a learning environment with special needs for safety, energy, lighting, location, sound control and maintenance. Many of these functional necessities of good art rooms have been well established and are thoroughly described in the literature of school architecture. Sheldon Laboratory Systems, in cooperation with the National Art Education Association, has published a guide entitled "Educationally Correct Art Studios." More detailed specifications relating to many of the following items may be found in that publication. (A)

In addition to the traditional requirements of art studios, media, and teaching strategies, arrangements need to be provided for the use of computers, video, other electronic media, and new technologies. These should be available not only as sources of information that are as important as books, films, and slides, but as new forms of art media. While the professional literature is only just beginning to consider the physical setting and requirements for their use as art media, standards do exist for general use. Manufacturers' recommendations should be followed concerning environmental requirements such as temperature, humidity, static electricity control, and lighting levels during use.

As with Sections 1 and 2 of Program Recommendations, (A) indicates an NAEA source, (B) NCA requirement or suggestion, and (C) represents an AEI recommendation. In addition, references from the Iowa Department of Public Instruction's publication "Guidelines for Sites, Facilities, and Equipment, Revised Edition," are labeled (D).

BASIC:

3.1 Standards for All Schools, K-12

3.1.1 Facilities comply with local and state building codes. (A)

3.1.2 The art staff participates in the planning of new or remodeled art facilities. (A)

3.1.3 The room or rooms for art are adequate for the variety of curriculum aims stated in Section 4, page of this document and all other standards for "basic" quality. (C)

3.1.3.1 Small classes with individual instruction and informal environment are necessary. A class size of 15 pupils is desirable with 20-24 maximum class size. (C) Gross floor area recommended should provide at least 55 square feet per student, excluding adjacent storage and teacher station. (A) This allows for the movement of a wheelchair(s) and the safe operation of hazardous tools. (A) (C)

3.1.3.2.1 A class size of 20 pupils, at 55 square feet per student, should have an approximate floor area of about 1,100 square feet with a storage area of about 275 square feet. (D)

3.1.3.2.2 A class size of 24 pupils, at 55 square feet per student, should have an approximate floor area of about 1,320 square feet with an adjunct storage area of about 330 square feet. (D)

3.1.3.3 Office space or studio space, suitably furnished, is provided for each art teacher, adjacent to the classroom, and designed for supervision at all times. (C)

3.1.4.1 The art room in new buildings should be located on the ground floor for easy movement of large and heavy projects, supplies, and equipment, with an outside exit. (A) (D)

QUALITY:

3.1 Standards for All Schools, K-12

3.1.1 Facilities exemplify the value of a well-designed learning environment: they are functional, healthful, and aesthetically appropriate work spaces. (A)

3.1.2 The art staff participates in the approval and on-going inspections of any new or remodeled facilities. (A)

3.1.3 The art rooms and other facilities are sufficient to meet all other standards for "quality" programs as outlined in this handbook. (A) (B) (C)

3.1.3.1 Additional art rooms are adjacent to each other to increase flexibility of activity, promote mutual planning, and avoid duplication of equipment and supplies. (A) Gross floor areas should provide 65 square feet per student, excluding adjacent storage and teacher station. (D)

3.1.3.2.1 A class size of 20 pupils, at 65 square feet per student, should have an approximate floor area of about 1,300 square feet with an adjunct storage area of about 325 square feet. (D)

3.1.3.2.2 A quality program should not have more than 20 pupils per class. (D)

3.1.4.1 The art room is located to provide easy access to a service entrance of the school. (A)

BASIC:

3.1.4.2 Proximity to the media center, the multi-use auditorium stage, the industrial arts, and home economics departments is desirable. (D)

3.1.4.4 Natural light of an even quality such as north lighting is desirable. (D)

3.1.5.1 The work space is large enough, and planned for sufficient flexibility, to permit varied individual and group activities simultaneously; i.e., for film or TV viewing, electronic media, reading, lectures, exhibits, working in two- and three-dimensional media which require special materials and processes, and for extra-curricula art education. (A)

3.1.5.2 Exhibition furniture such as pedestals and display panels is provided. (A)

3.1.6 Provisions for handicapped learners include ease of movement for wheelchairs. Sink and work surfaces should be adapted in height for wheelchairs. Sensible and safe organization exists for various handicaps, such as blindness. (A) (C)

3.1.7 The teacher's station adequately provides for personal effects, desk work, preparation of lesson materials, instructional aids and lockable storage. (A)

3.1.8.1 A chalkboard of approximately 12 feet in length should be conveniently located for the demonstration area. (A)

QUALITY:

3.1.4.3 A concrete-surfaced patio of at least 25 feet by 30 feet connects to the art room by an exterior door to permit outdoor work and display. (A) Art rooms on upper floors should have access to a freight elevator that is close to the patio. (C)

3.1.4.4 A view of the natural or people-made environment provides visual reference. (A) (C)

3.1.5.2.1 Space, equipment, and budget are sufficient for a continuous program of exhibits throughout the school district. (A)

3.1.5.2.2 A gallery or space for display or sales is located in the school and includes lockable glass cases. (C)

BASIC:

3.1.8.2 Tackboard and pegboard for display of two-dimensional art work should be placed on sections of walls not covered by wall cabinets, tool panels or chalkboards. Doors of wall cabinets may be covered with tackboard strips for additional display surfaces. (D)

3.1.8.3 Extra deep display cases should be built as part of the wall separating the classroom from the corridor, with adjustable shelves, an electric outlet and tackable sides and back. (D)

3.1.8.4 Display areas are also planned throughout the school including the administrative offices. (A)

3.1.8.5 A system is present for hanging and attaching work to ceilings as well as walls. (A) However, visual clutter should be avoided. (C)

3.1.9 Adequate instructional furniture is provided:

3.1.9.1 In the open area of the art room: such movable work surfaces as art tables or easels and stools, drawing horses, wood working benches, ceramic benches, potters wheels and model stands are conveniently available. (A) (D)

3.1.9.2 On selected perimeter walls: work centers are available for clay, ceramic, metal work, electronic media and others. Equipment may include: work counters with wash and work sinks, safety eye-wash shower, electric outlets, drying racks, clay cart, kiln, vented spray-booth unit, metal work counter with vises, saws and buffers, tool panels, air-tight storage carts for electronic media and a variety of small crafts tools. (C) (D)

3.1.10 Lighting is well-placed and of sufficient brightness for artwork. (A)

3.1.11 An adequate number of electrical outlets are conveniently placed and provide sufficient power for the equipment in the art room. (A)

QUALITY:

3.1.10 Special lighting for high contrast effects such as track lighting, spotlights and high intensity work lights should be provided. (C)

3.1.11 A compressed-air distribution system is present for pneumatic tools and equipment. (C)

BASIC:

3.1.12 The art room can be darkened and arranged for projectable imagery; i.e., slides, films, etc. (A)

3.1.13 Acoustical treatment is provided that minimizes the noise inherent in laboratory instruction. (A)

3.1.14 Ventilation is adequate to exhaust any fumes, dust, or odors. (A)

3.1.15 Sinks with traps for grease and plaster are provided wherever art work is anticipated, with sufficient counter space for cleanup. (A)

3.1.16 Surfaces, including the floor, are readily cleanable and have damage-resistant finishes. (A)

3.1.17 Sufficient lockable storage for the art program is controlled by the staff. These storage areas are within the art room or immediately adjacent and connected to it.

3.1.18 A kiln is located appropriately within the school. Wiring conforms to building code, and the kiln space meets all safety requirements, including ventilation and exhaust systems. (A)

3.1.19 Shelving of adequate size provides storage for standard art papers, mat board and other flat materials. (A)

3.1.20 Suitable storage is provided for bulky, large and possibly unsightly supplies. (A)

3.1.21 Materials and tools are arranged and stored in locations convenient for use. (A)

3.1.22 There are devices and space for drying wet products. (A)

QUALITY:

3.1.13 Special acoustical treatment is provided that isolates noisy work areas, especially in open-plan art spaces. (A)

3.1.14 Ventilation exceeds code requirements including concentrated areas of high-velocity air exchange where fumes, dust or odors originate. (C)

3.1.17 Both open and closed lockable storage units are provided within the art room or immediately adjacent and connected to it. (A)

3.1.18.1 A separate kiln room with an exhaust system is located adjacent to the art room and connected to it. Floor space is governed by the number of kilns and the type (gas or electric). (A)

3.1.18.2 The kiln room is equipped with ventilation and shelving for storage of work in progress. (A)

3.1.22 Specialized drying racks, lines, and drip pans are available and accessible to work areas. (A)

BASIC:

3.1.23 Appropriate student project storage is provided for the work of each class. (A)

3.1.24 In school districts with 30 or more certified art teachers, specialized in-service facilities are provided for professional development, i.e., a resource center designed for specific art processes and art-curriculum development, including electronic media. (A) (C)

3.2 Standards Specific to Elementary Schools

3.2.1.1 Wherever the regularly scheduled art experiences are offered, the facilities should provide the general conditions previously stated under items 1-24. (A)

3.2.1.2 There are facilities for teaching general art (specialized art media, e.g., clay, fibers, drawing, painting, electronic media, viewing of art, exhibition and critique space) in each elementary school. (A)

3.2.2 Each classroom is organized and equipped for supplementary art experiences to fulfill individual or curriculum needs, in addition to the regular art schedule. (A)

3.2.3 Conference and reference spaces for art are provided in the school, with personal space for the art teacher. (A) Reference materials for art such as films, video tape, slides, computer discs, and books and space for their storage are provided in the media center. (C)

3.3 Standards Specific to Middle/Junior High and Senior High Schools

3.3.1 For every 500 students, there is one all-purpose art room. (A)

QUALITY:

3.1.23 Storage is available for extraordinary student projects. (A)

3.1.24 The resource center encompasses all processes, specialized equipment, furniture and materials used within the district art program. (A)

3.1.25 Suitable studio space is provided for the "artist-in-residence" program. (A) (C)

3.2 Standards Specific to Elementary Schools

3.2.1.1 One permanent art room is established within each school. Each area is equipped for group work as well as independent self-directed study. (A)

3.2.1.2 Where there is more than one art room, facilities are specialized so that the viewing of art, and criticism, art history, two-dimensional media (drawing, painting, electronics) and three-dimensional media (clay, sculpture, fibers and other diverse art activities) may be taught simultaneously. (A)

3.2.2 In each general art room, work centers are organized and suitably equipped for specialized art media included in the course of study, such as clay, printmaking, weaving, painting, drawing, electronic media, viewing art, history and criticism. (C)

3.2.3 An art library, and/or art media center is provided adjacent to or within the art room(s). (A) (C)

3.3 Standards Specific to Middle/Junior High and Senior High Schools

3.3.1.1 For every 450 students, there is one all-purpose art room, or there are specialized rooms for work in particular media, including art criticism, art history, viewing art and electronic media. (A) (C)

BASIC:

3.3.2 In each general art room, work areas are suitably organized and equipped for specialized art experiences included in the course of study, such as electronic media, clay, metalwork, viewing art, printmaking, or weaving. (A) (C)

3.3.3 Conference and reference spaces are provided for the art program. (A) Reference materials for art such as film, art prints, video tapes and discs, computer discs, slides and books and space for their storage are provided in the media center.

3.3.4 Special hoods and exhaust systems are provided where appropriate. (A)

QUALITY:

3.3.1.2 Studios are provided in a ratio to school population:

450 or less--A general art room
451-900 --A two-dimensional art room
--A three-dimensional art room
901+ --Three specialized studios (two two-dimensional media, one three-dimensional media) (A)

3.3.2 Schools with more than 900 students have one or more specialized art rooms to permit types of work not possible in the general art room. Depending upon the size of the student body, the school may have selected studios for drawing, painting, photography (including darkroom), ceramics, sculpture, printmaking, jewelry, viewing art, and textiles. (A) Electronic media, including film, video, computer equipment and art history and critical analysis materials may be housed in a room within the media-center complex if the location is convenient to the main art room(s). (C)

3.3.3 An art library and/or art media center is provided adjacent to (or within) the art room. (A) (C)

3.3.4 Furniture is specialized for the medium in use, e.g., heavy ceramic benches, metalworking tables, drawing tables, and stools. (A)

EXCEPTIONAL CHILDREN

EXCEPTIONAL CHILDREN

Gifted and Talented

The Iowa Code: Most gifted and talented programs in Iowa emphasize general intellectual ability almost to the exclusion of visual and performing arts ability. However, the Iowa Code is quite clear in including visual art, creativity and specific ability aptitude in the legal definition:

> Gifted and talented children include those children with demonstrated achievement or potential ability, or both, in any of the following areas or in combination:
>
> 1. General intellectual ability.
> 2. Creative thinking.
> 3. Leadership ability.
> 4. Visual and performing arts ability.
> 5. Specific ability aptitude.
>
> (Iowa Code 442.33)

An important point in the Iowa Code (442.31) often overlooked by art teachers and parents is that parents or guardians may request the establishment of a gifted and talented program for students who qualify as gifted and talented under Iowa law.

Definition of Gifted: The Iowa Department of Public Instruction provides further definitions of gifted and talented children related specifically to visual art:

> Visual or performing arts ability refers to students who demonstrate or indicate potential for outstanding aesthetic production or creativity in areas such as art, dance, drama, and media production.

Creative thinking refers to students who have advanced insight, outstanding imagination and innovative reasoning ability. Such students possess outstanding ability to integrate seemingly unrelated information in formulating unique ideas, insights, solutions, or projects.

Specific ability aptitude refers to those students who have exceptionally high achievement or potential and a high degree of interest in a specific field of study.

It is important to remember that <u>all</u> students must have visual arts experiences designed to fulfill their specific needs. There are two basic types of programs which should be considered when discussing the gifted and talented. First, there should be visual art programs for intellectually gifted students, and second, there should be visual art programs for students with achievement or potential in the visual arts.

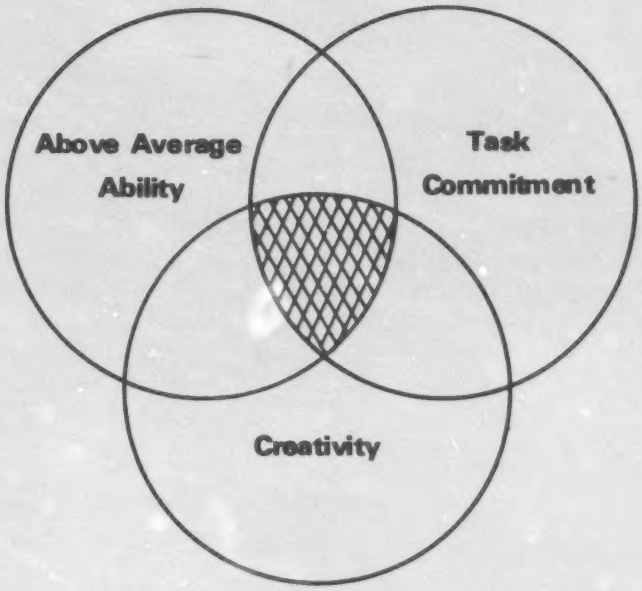
<u>Visual Art for Intellectually Gifted Students</u>: In order for intellectually gifted students to understand the important role of art in the development of civilization, their visual art program should be based on viewing, discussing and writing about art, plus a small amount of studio experience. Essential elements of the program are:

1. Development of an art vocabulary
2. Relationship between expressions of artists and the times in which they live
3. Group critique of artwork of professional artists
4. Visits to art museums and galleries
5. Outside reading of selected art critics and art historians
6. Writing assignments for class and/or publication

7. Oral presentations to class and/or other groups of students or adults

8. Opportunity for supervised expression and communication through visual art.

Identification of Visually Gifted: Dr. Joseph S. Renzulli, an authority in gifted education, states that there is no one criterion which can be used to determine giftedness. However, there is a set of three interlocking clusters of traits: above average ability, task commitment and creativity. He emphasizes that it is not these traits operating separately, but the interaction among these clusters that is the essential ingredient for creative/productive accomplishments.



Renzulli's Three Ring Conception of Giftedness[1]

Traits of Visually Gifted Students: Dr. Al Hurwitz observes in his recent book, The Gifted and Talented in Art, that two sets of characteristics are associated with students talented in visual art: behavioral traits and characteristics of artwork.[2] Hurwitz, an internationally known art educator, cautions that no individual will exhibit strengths in all these areas; nonetheless, an individual who exhibits few or none of these characteristics is unlikely to be gifted in visual art.

The behavioral characteristics are:

1. Early Evidence through Drawing: Visually gifted children usually begin to draw with pencil or crayon at an early age, sometimes as young as three.

2. Rapidity of Development: Gifted children move through the usual stages of artistic development at a very rapid pace and draw/express themselves visually at levels far beyond their chronological years.

3. Self-Direction and Concentration: Visually gifted students are highly self-motivated and spend more time on an artistic problem than average students.

4. Possible Inconsistency with Creative Behavior: Although risk taking is usually cited as a hallmark of a creative person, often a visually gifted student will not take risks. This is because gifted students have invested so much of themselves in the mastery of the art form that they are unwilling or unable to experiment in other areas.

5. Art as Escape: Art can become an escape from other responsibilities.

6. Visual Fluency and Calculating Capacity: Visually fluent children usually have more ideas than the average child, include more details in drawings and are capable of handling greater visual complexity. They possess a superior ability to use previous information in new and different ways.

Certain characteristics in the artwork of visually gifted children are seldom seen in the work of the average child:

1. Verisimilitude: The visually gifted child has the ability to excel in visual representation whether telling a visual story or handling proportion, anatomy and perspective.

2. Design Control: The elements of design are handled with greater skill and sensitivity by visually gifted students.

3. Complexity: Visually gifted children have a sense of complexity and elaboration which is evident very early in their work.

4. Memory and Detail: The visually gifted child is more concerned with detail and exhibits the ability to draw quite well from memory.

5. Mastery of Art Media: Hours of concentrated effort that visually gifted children devote to their work is evident in their early mastery of media.

6. Random Improvisation: Visually gifted students play with the varying effects of line, shape and color, etc.

Visual Art for Visually Gifted Students: Only students who choose to participate in a program for the visually gifted should be included. Programs should have clearly stated goals and students must have choices within boundaries. The program should stretch the student's ability and creativity as well as evoke a strong commitment of time and energy. Most programs for visually gifted students emphasize exploring more sophisticated media, refining skills and observing the world. The ideal program should also include broadening the horizons of the visual world. Activities which Hurwitz considers essential to the studio based program for visually gifted students are:

1. Art History: Every studio assignment has some reference to historical or contemporary art. It is the teacher's responsibility to broaden the range of the visually gifted student with images created by women and men throughout time and around the world.

2. Art Criticism and Aesthetics: There is often no other place in the curriculum where students are encouraged to view, discuss and write about art. Students should be assigned selected readings in art criticism and aesthetics. Group critiques of student and professional artwork are necessary to help students develop their art vocabulary and solidify some of their ideas concerning art and aesthetics.

3. Portfolios: Students should date all artwork done inside and outside class and keep it in a portfolio. Papers written for class should also be kept.

4. Periodic Interviews: There should be one to one periodic interviews between teachers and students. Artwork and papers should be reviewed and individual progress discussed.

5. Final Exhibition and Evaluation: Students and teachers should jointly plan a final exhibition as part of the learning experience. Decisions concerning location, style and display, public relations, invitations, photodocumentation, slide displays and brochures should be made by the entire group working together. This type of exhibition can be used as part of the evaluation of the program. Individual students should also be prepared to seriously evaluate the program, and their evaluations should be used when designing the next program.

Any art program for the visually gifted must extend all the talents that students bring into the program, introduce them to new artists, new words and new ideas. The program must help them express themselves creatively through images and words.

[1]Joseph S. Renzulli, Sally M. Reis, Linda H. Smith, The Revolving Door Identification Method, Creative Learning Press, Mansfield Center, Conn., 1981, pp. 17-27.

[2]Al Hurwitz, The Gifted and Talented in Art: A Guide to Program Planning, Davis Publications, Worcester, Mass., 1981.

Special Education

Federal Law: Parents throughout the nation worked steadily for years to persuade the federal government that education for handicapped children is essential. Finally, The Education for All Handicapped Children Act of 1975 mandated tremendous state and local educational responsibilities for the atypical child.

> It is the purpose of the Act to assure that all handicapped children have available to them, ...a free appropriate public education which emphasizes special education and related services designed to meet their unique needs,...
>
> (P.L. 94-142, Sec. 3(c))

The goal is for free, appropriate educational opportunities for all children, with emphasis on placing as many students as possible in regular classroom situations.

State Law: Chapter 281 of the Iowa Code authorized the creation of a division of special education within the Iowa Department of Public Instruction and also established this definition:

> "Children requiring special education" means persons under twenty-one years of age, including children under five years of age, who are handicapped in obtaining an education because of physical, mental, communication or learning disabilities or who are behaviorally disordered, as defined by the rules of the department of public instruction.
>
> (Iowa Code 281.2 (1))

Rules of Special Education of the Iowa Department of Public Instruction[1] briefly define the following:

> "Learning disability" is the inclusive term denoting the inability to learn efficiently in keeping with one's potential when presented with the instructional approaches of the regular curriculum...
>
> "Communication disability" is the inclusive term denoting deficits in language, voice, fluency, articulation and hearing.
>
> "Mental disability" is the inclusive term denoting significant deficits in adaptive behavior, subaverage academic achievement and subaverage general intellectual functioning. For educational purposes, adaptive behavior refers to the individual's effectiveness in meeting the demands of the environment...
>
> "Behaviorally disordered" is the inclusive term for patterns of situationally inappropriate behavior which deviate substantially from behavior appropriate to one's age and significantly interfere with the learning process, interpersonal relationships, or personal adjustment of the pupil...
>
> "Physical disability" is the inclusive term used in denoting physical or visual impairments of pupils requiring special education programs and services.
>
> "Hearing impairment", a communication disability, is a loss of auditory sensitivity ranging from mild to profound which may affect one's ability to communicate with others.
>
> "Severely handicapped" are those pupils with any severe disability including pupils who are profoundly, multiply handicapped.

[1] Iowa Department of Public Instruction. Rules of Special Education, Iowa Department of Public Instruction, Des Moines, Iowa, 1984.

> "Visual impairment", a physical disability is characteristic of pupils whose vision deviates from the normal to such an extent that they require special education...
>
> "Deaf" pupils include those individuals whose hearing impairment is so severe that they do not learn primarily by the auditory channel even with amplification...

The strength in categorizing and describing handicapping conditions is in helping educators recognize the handicap, then prescribe specific treatments. The weakness is that students are often labeled and their disability is emphasized more than any of their abilities.

Approximately 10 percent of Iowa students directly receive some type of special education services or programs that range from as little as one-half hour per day to as much as total education in a special school. In 1983-84 there were 548,626 students enrolled in Iowa public and nonpublic schools; 55,808 were identified as handicapped. Instruction in a regular classroom is preferred.

> To the maximum extent possible, children requiring special education shall attend classes and shall be educated with children who do not require special education... Every child requiring special education shall, if reasonably possible, receive a level of education commensurate with the level provided each child who does not require special education.
>
> (Iowa Code 281.2 (2))

P.L. 94-142 requires that the DPI report the number of handicapped students to the federal government each year. The following chart reflects the average percentage of each handicapping condition in relation to the total number of handicapped students, ages three to 21, from 1979-80 through 1983-84.

HANDICAPPED STUDENTS AGES 3-21
Averages from 1979-80 through 1983-84

DISABILITY	APPROXIMATE PERCENTAGE OF TOTAL HANDICAPPED
Learning Disability	39.0
Communication Disability	26.5
Mental Disability	21.5
Behaviorally Disordered	8.5
Physical Disability	2.0
Hearing Impairment	1.0
Severely Handicapped	1.0
Visual Impairment	0.5
Deaf	0.0*
TOTAL	100%

*Less than 1 percent were identified as deaf

The groups which make up the three largest percentages are: learning disabled, 39.0 percent, 1983-84 numbers were 21,257; communication disabled, 26.5 percent, 1983-84 numbers were 14,506; and mentally disabled, 21.5 percent, 1983-84 numbers were 12,024. A large proportion of students from these categories are placed in art classes with regular students and are considered mildly or moderately handicapped. Therefore, this document focuses on characteristics of these students and methods of helping them learn.

Communication Disability. The large majority of these students experience mild speech and language difficulties. Most are in the lower elementary grades. Their numbers decline significantly in junior high and high school. This is because they are more receptive to therapy at an early age when their speech patterns are forming. Also, the treatment assists them in overcoming most of their difficulties.

These students spend most of their time in the regular classroom; they work with a speech therapist about 30 minutes, two or three times per week. For the most part their curriculum is the same as other students. Their art curriculum should be the same as other students. Visual expression will be more meaningful to some because of their difficulty with language.

Learning Disability. Students experiencing learning disabilities will be slower in moving through the developmental stages of art as defined by Viktor Lowenfeld as early as 1947.[1] Teaching the child of chronological age eight who is still in the scribbling stage, can be much like teaching the normal child in that developmental stage. There are a number of learning disability characteristics which may occur. Some of the most common are:

- Short attention span
- Impulsive behavior
- Difficulty in following directions
- Difficulty remembering
- Difficulty in abstract thinking
- Poor organizational skills
- Extreme variation in functional ability
- Poor physical coordination
- Hyperactivity and hypoactivity
- Difficulty in reading, writing, arithmetic, spelling
- Difficulty in discriminating line, shape, size, color and texture
- Difficulty in handling language
- Lack of resourcefulness.

Teaching learning disabled students is a challenge which requires extra time in planning and imagination in teaching. Some necessary elements for an art program for learning disabled students are:

- Establish a positive learning environment in the art room.
- Structure the total art program carefully, with learning divided into small sequences.

- Carefully and deliberately teach visual discrimination.
- Design each task or assignment for success.
- Set short-term goals which will lead to success.
- As each short-term goal is reached, another short-term, accessible goal must be established.

Learning disabilities vary greatly, and students experiencing learning disabilities vary in their abilities and their weaknesses. The art program for these students must be individualized even more than the individualization done for average students. Consider the following items when designing a program for each of these students:

- Tie the art learning into something from the student's background. There must be a strong point of departure for the student to proceed successfully.
- Locate the gaps in each individual student's progress.
- Take each student back to the fundamental areas where he/she is having problems and build from these.
- Be firm and fair in expectation of students.
- Make sure that students realize that grades are not given; they must be earned.

A teacher's attitude toward each student is extremely important. Most of these students have spent much of their time failing. To assist each student in learning, it is important to:

- Discover a positive attribute in each student.
- Encourage each student to develop a positive self-concept.
- Give positive reinforcement at each and every opportunity to help students gain confidence in learning about and creating art.
- Let each student know that he/she has made your teaching experience rewarding because of his/her successes.
- Never underestimate the potential of a student. Most students are capable of much more than teachers expect.

Mental Disability. Students with mental disabilities vary in the degree of their disability as well as the degree and type of their abilities and interests. Some will have a sophisticated sense of color; some will enjoy working with clay; some will excel in needlework. Although it is difficult to generalize, many students experiencing mental disabilities will exhibit the following traits when learning:

- Mental age behind chronological age
- Relatively short attention span
- Learn concretely; difficulty in grasping abstract concepts
- Learn specifics; difficulty in making generalizations
- Difficulty in analyzing and solving problems
- Learn slowly; forget quickly
- Difficulty in learning incidental skills which are picked up easily by other students
- Have low self-esteem
- Distrust own ideas and creativity
- Difficulty with long-term planning
- Slow in developing social skills.

When individualizing an art program for these students, several items which must occur in planning are:

- Analyze tasks before instruction begins in order to determine incidental skills and prerequisite knowledge.
- Eliminate skills and knowledge which require highly abstract thinking.
- Connect learning to the world of the student.
- Design short and well-motivated assignments.
- Plan step-by-step explanations.
- Provide practice time in the schedule for all tasks, with additional time for more difficult tasks.

It is important to remember that once a skill or concept is finally learned, students with mental disabilities often have difficulty moving on to the next learning experience. In addition to endless patience, some other necessary behaviors of the teacher are:

- Establish a positive learning environment in the art room.
- Introduce one point at a time.

- o Explain tasks and concepts as simply as possible.
- o Demonstrate and explain everything to students.
- o Teach them skills which are incidentally learned by normal students, then immediately allow time for practice.
- o Simplify abstractions with concrete examples and first hand experiences.
- o Limit number of choices available.
- o Provide continuous feedback.
- o Explain mistakes and demonstrate correct procedures immediately.

A teacher's attitude toward each student, the class as a whole and their work is most important. These students have been treated as failures by many people; their work has been treated as menial. To aid each student in learning it is necessary to:

- o Treat each individual with respect.
- o Approach each assignment with enthusiasm.
- o Share a sense of humor with the students in order that they will find learning fun and challenging.
- o Encourage each student to develop self-esteem.
- o Promote trust in each person's creativity.

Conclusion

Designing art programs for handicapped students requires imagination and flexibility of the teacher. Almost any art experience can be adapted. However, it is not enough merely to have students working in an art class. Each activity must help each individual develop in one of the four aims of art education:

- o Perceiving and Comprehending the Visual World
- o Acquiring an Ability to Look at and Understand the Visual Arts
- o Developing Imaginative and Inventive Ideas
- o Making Works of Art.

Art experiences for handicapped students should differ from those of other students only in the degree of the handicapped student's ability to perceive, reason, analyze, synthesize, create and evaluate.[2]

[1]Viktor Lowenfeld, W. Lambert Brittain. Creative and Mental Growth, Macmillan, New York, 1982. 7th ed.

[2]Art Educators of New Jersey. Art in Special Education: Insights Educating the Handicapped through Art, Art Educators of New Jersey, Millburn, N.J., 1981, 2nd ed. p. 1-1.

COMMUNITY RESOURCES

COMMUNITY RESOURCES

The four fundamental curriculum aims of art education require the art teacher to take students out of the school into the visual world and the world of visual arts. They also require bringing art experts and artworks from the world of visual arts into the classroom. An art program conducted within the confines of one room and limited only to the artwork of students is visually crippling.

Art field trips, visiting art experts, touring artworks and audiovisual materials can best be utilized when art teachers design these experiences as an integral part of the curriculum. Objectives for art experiences must be defined as specifically as possible. Students, curriculum specialists and administrators should be informed of these objectives. To make the most of these experiences for the students, there should be preparatory and follow-up learning.

Art Field Trips

As part of the process of learning to perceive, comprehend and evaluate their visual world, students must have directed opportunities outside the school building and grounds. The visual world includes the natural environment and the environment constructed by humans. The argument that the budget will not allow this type expenditure is invalid; funds from other sources must be reallocated and used to purchase gasoline for field trips.

Natural environment: Fields, parks, prairies, streams and wilderness areas are locations to look at plants and animals and understand their interrelationships.

Architecture: Historic and contemporary examples of buildings can teach students about human needs in living, working and recreational spaces.

Public Spaces: Parks, plazas and shopping malls are often used for displays of professional and student art. In 1978 the Iowa legislature mandated that one-half of one percent of funds used for public buildings had to be spent on art. Buildings constructed or extensively remodeled since the mandate have examples of both two- and three-dimensional art.

Artists' Studios: Seeing how an artist works and learning how an artist thinks can best be understood on location.

Public Art Museums and Galleries: These institutions are the best places to help students acquire an ability to look at and understand the visual arts. Supported by federal, state and local funds, public art museums are concerned with collecting, preserving and displaying artworks from a wide range of geographic locations and civilizations. Museums provide the opportunity for looking at art in neutral settings and accepting ideas on the aesthetic level. Art museums help us recognize, through art, who we are and what people have been before us. In a subtle way, they reinforce our identity as people of a particular time, place and culture. (Refer to Appendix C for listing of Iowa art museums.)

Private Galleries: These establishments are operated as businesses and are devoted to exhibiting and selling works of art. Owners are usually receptive to student tours.

Other Public Museums: Extensive collections of photographs, historical artifacts, live plants, trains, boats, agricultural implements, etc. are located in numerous county and state museums. These exhibits broaden the range of students' visual experiences and help them understand the present and the past.

Visiting Art Experts

There are many different aspects to a well-balanced art program, and no teacher can expect to be an expert in all areas. It is advantageous to bring a visiting artist, museum specialist, art critic or art historian into the classroom periodically to assist and guide students and teachers. A visiting art expert can not be substituted for regularly scheduled classes and a sequentially planned curriculum taught by a qualified art teacher. These experts should be used to bring more depth to specific areas of the curriculum. The visiting expert must clearly understand the learning characteristics of the particular students and the objectives of the art experience in advance.

Community Arts Councils: There are over 60 community arts councils throughout the state serving the aesthetic needs of Iowans in rural and urban areas. Most of these councils are interested in helping students enjoy and understand the arts. A complete list with names and addresses of contact people can be obtained from the Iowa Arts Council.

Artists Groups: There are many amateur and professional associations in the state with a wide range of interests from promoting excellence in graphic design to preserving folk arts. Many of these groups are willing to provide volunteers and programs for schools. Names of these resources are usually available from the Iowa Arts Council.

The University of Iowa Arts Outreach and Drake Artreach are programs specifically designed to send art experts into schools and communities. Other college and university art departments, museums and galleries will assist when possible.

Iowa Arts Council Artists-in-Schools: Nationally the Artists-in-Schools (AIS) program began as a pilot project of the National Endowment for the Arts. AIS was initiated in Iowa by the Iowa Arts Council. The program began in Iowa with four artists in two school districts, and has grown to more than 100 artists in over 200 school districts. Because of the rigorous screening of artists and the close supervision of programs, Iowa's AIS is strongly supported in the state by educators and administrators. It is recognized out-of-state as a national model.

The Artists-in-Schools program, sponsored by the Iowa Arts Council, emphasizes creativity over competition, process over product, quality over quantity, ecological approaches over mechanized systems, and human values over profit motives. AIS places professional performing/visual/literary artists, folk artists and craftspeople in elementary and secondary learning sites:

- To serve as productive models
- To assist in community arts projects
- To stimulate and guide teachers in curriculum development
- To exemplify the necessity of the creative process in learning and daily living.

AIS residencies range from five days to nine weeks. Through Solo Artists, a program similar to AIS and also sponsored by the Iowa Arts Council, it is possible for professional artists to present one-day programs (4 1/2 hours). Solo artists programs may include workshops, lectures, demonstrations, classroom sessions, slide lectures or judging art competitions.

Artists are available in the fields of ceramics, drawing, fibers, jewelry, painting, photography, printmaking, sculpture, stained glass and weaving. These artists, students and teachers may work together exploring new techniques or designing and constructing a major group project for the school or community.

In architecture, short- and long-term residencies are available. Artists may include architects, environmental experts, landscape designers or city planners. This program encourages community involvement, with the schools as the operation base or center of activities. Many groups may cooperate in planning and sponsoring innovative projects. Teachers in other fields such as social studies, math or science may be co-sponsors.

Filmmakers, photographers and video artists are available for residencies to produce live action or animated films, and video tapes. Artists, students, teachers, parents and other community groups participate in classes, special documentary projects, screening, seminars, film discussion clubs and film festivals. A wide range of possibilities exist in areas with commercial or public broadcasting network studios.

There is also the popular student photography exhibition, Faces of Iowa, which is co-sponsored with The Des Moines Register. In conjunction with this exhibition, workshops and seminars conducted by top professionals may be scheduled for students and teachers.

For specific information about Artists-in-Schools or Solo Artists contact the Iowa Arts Council, State Capitol Complex, Des Moines, Iowa 50319. Telephone: (515) 281-4451. (Refer to Appendix B for more information on the Iowa Arts Council.)

Original Art

Exhibits of original works of art are available for display in galleries, school and public libraries, community centers, banks and other locations. Individual originals can be obtained for use in the classroom.

Iowa Arts Council: Touring exhibitions of original paintings, sculpture, photography and crafts are available at a relatively low cost. In addition, the IAC can furnish information about other groups such as the Iowa Watercolor Society, Iowa Natural Heritage Foundation, etc. which may sponsor traveling exhibitions occasionally.

Art Educators of Iowa: Touring exhibits of two-dimensional art done by elementary and secondary students are available for the cost of shipping.

Museums and Libraries: Some of these institutions have collections of art which may be checked out for a period by members.

Print and Nonprint Resources

The world of the past, the present and the future can be brought into the classroom for students to see, hear and touch. A myriad of resources are available: reproductions of original art, realia, study prints, models, multimedia kits, films, filmstrips, slides, television, transparencies, audio recordings, books, periodicals, microfilms, microfiche, laser discs and programmed materials.

Individual School Library Media Centers: Many of these materials are available within the local school. Most library media specialists appreciate suggestions concerning purchase of print and nonprint materials.

Public Libraries: Some have framed reproductions of two-dimensional art which can be borrowed. All have a broad collection of books and magazines in addition to a variety of other resources. Through inter-library loan, all Iowans have access at their public library to the major public, academic and university libraries in the state for use of books and copies of articles.

Iowa Arts Council and Iowa State Library: These state agencies cooperate to provide access to slides, films and tapes on a wide range of art subjects. The postage to and from the sponsor is the only cost of the program. Ask the Iowa Arts Council for a complete list of available slides and films.

Iowa Public Television: IPTV is a state owned and operated educational network which broadcasts instructional art programs during the school day. During the evening a number of programs are broadcast which present information about art in a more entertaining mode.

Broadcast, Cable and Satellite Television: These are also occasional sources for television programs about art.

Area Education Agencies (AEA): Each AEA has a library media center that provides media services to K-12 students and teachers in public and nonpublic schools in its area. AEA library media centers are designed to supplement, not supplant individual school services. They provide lending libraries consisting of a large array of print and nonprint materials listed in catalogs which are updated annually. At least one catalog is located in each school building.

The AEA library media centers also contain curriculum laboratories and professional libraries.

The centers produce basic media-oriented materials. Services include dry mounting and laminating, slide photography, transparency production (in both thermal and diazo methods), audio tape duplication, enlarging or reducing teacher materials, and offset printing. These services are priced at the actual cost of materials used.

Through AEA library media centers, quality and quantity printing services are available. The centers also provide more sophisticated media services including microfilming, photography, TV production and cable programming, motion picture production, videotape duplication, graphic and print services, and maintenance of media hardware. Actual costs incurred may be charged.

Twice weekly during the regular school year these library media centers send vans to each school building to deliver and pick up circulating materials.

Periodically the AEA library media centers send questionnaires to teachers and administrators to determine their media needs. Additionally, the library media specialists welcome requests for specific or general materials.

CAREER OPPORTUNITIES

CAREER OPPORTUNITIES

> The history of the visual arts is the history of creative men and women whose careers were spent creating visual images and designing products to enrich people's lives. Such noble goals are idealistic and theoretical. In the twentieth century, the practical application of such idealism can be found in hundreds of art-related careers...[1]

As we move rapidly toward the 21st century, visual arts graduates are being offered a diverse array of employment opportunities. Humankind's social, scientific and ecomonic progress has challenged the aesthetic community to respond with new areas of endeavor. Traditional structures are being re-examined. Artists and designers, individually or in corporate teams, are being asked to respond to the promises and problems of contemporary life.

This listing of careers is not complete, but it is a beginning. Categories are arbitrary because jobs cross lines which make them difficult to define. What is important is that a large number of career opportunities which require a background in visual art.

Aesthetic Growth and Enrichment

The works of the professional visual artist, craftsperson and cinematographer are at once conspicuous in their powers to enrich, provoke and entertain, and implicit in their ability to stimulate the hidden "sixth sense" of the human psyche.

The visual artist, the fine craftsperson and the cinematographer are the theorists of the art field. Such people are pushing back the frontiers of the unknown, not only in a personal pursuit of excellence and expression, but also by deliberately challenging social conventions and constraints. Their tools are their media, principles and ideas; some traditional, many yet unexplored. Their audience ultimately becomes the public.

In addition to those who make art, there are those who make it available to the public. People write about art historically, critically and as part of contemporary culture. Galleries primarily sell works of art. Museums are repositories for rare, valuable and famous works which they make available to the public.

The following are lists of employment opportunities in the visual arts, electronic media, museum and gallery fields:

FINE ARTS

Painter
Sculptor
Printmaker
Photographer
Art Film Maker
Portraitist
Muralist
Draftsperson (one who draws)

CRAFTS

Jeweler
Ceramicist
Weaver
Leather Craftsperson
Metalworker
Cabinetmaker
Stained-Glass Designer
Woodcarver
Serigrapher
Sign Painter
Blacksmith
Quilter
Calligrapher
Camp Craftsperson
Silversmith
Puppeteer
Glassblower

GALLERIES

Gallery Director
Curator
Art Librarian
Restorer
Gallery School Instructor
Researcher
Guide
Lecturer
Gallery Owner
Art Dealer
Artists' Agent
Salesperson
Display Artist
Auctioneer
Antique Collector and Seller

CINEMATOGRAPHY AND TELEVISION

Cinematographer
Photographer
Animator
Background Artist
Set Designer
Graphic Designer
Make-up Artist
Camera Operator
Special Effects Person
Director
Costume Designer
Newsreel Photographer
Properties Artist
Cutter and Editor
Computer Animator
Computer Graphics Designer

THEATRE AND DANCE

Set Designer
Costume Designer
Lighting Designer
Make-up Artist
Graphic Artist/Program Designer
Puppetmaker
Audio-Visual Specialist

MUSEUM AND RELATED AREAS

Technical Illustrator
Medical Illustrator
Scientific Photographer
Curator
Display Artist
Diorama Artist
Cartographer
Researcher
Field Expedition Artist
Marine Illustrator
Musnum School Illustrator
Historical Museum Curator
Historical Site Supervisor
Taxidermist
Librarian

Business and Industry

Humankind, merging the aesthetics of design with the principles of science, has developed an enormous jungle of "stuff." Walk around in a modern kitchen. Everything in the room was either constructed by a man, woman or child. From the raw materials to the finished product, at some point, some person made a design decision about each object. Speculate about how many people were involved in the design of all the objects in a kitchen.

Some objects were designed with great care so they would be aesthetically pleasing as well as functional. But quite a few look as though they were simply thrown together without the least concern about form, shape, scale or color.

> Good design appears so natural that it is hardly noticeable. Everytime we fasten two pieces of paper with a paperclip or grasp a soda bottle exactly where the grooves were molded, we are silently testifying to the genius of a designer, an inventive person somewhere out there who thought ahead about how our eyes and hands work.[2]

Not only are goods designed, but they are manufactured and marketed. The following is a list of employment opportunities in the various aspects of business and industry with an emphasis on art.

BUSINESS

Industrial Designer
Design Consultant
Industrial Photographer
Art Director
Stylist
Color Consultant
Typography Designer
In-house Productions
Textile Designer
Market Researcher
Draftsperson
Foundry Artist
Package Designer
Cultural Arts Director
Automobile Designer
Toy Designer
Designer in Glass
Design Engineer
Model Maker
Sign Painter
Exhibition and Display Designer
Jeweler
Lighting Consultant
Lithographer
Window Trimmer
Tool Designer
Buyer
Mock-up Artist
Renderer
Metallurgist
Art Materials Store Owner

FASHION

Fashion Designer
Fashion Illustrator
Fashion Editor
Fabric Designer
Hair Stylist
Make-up Consultant
Fashion Photographer
Pattern Maker
Floral Designer
Jewelry Designer
Fashion Commentator
Color Consultant
Window Decorator
Buyer
Dress Designer
Dress Maker
Milliner

ADVERTISING

Graphic Designer
Art Director
Layout Artist
Illustrator
Paste-up Artist
Display Artist
Package Designer
Calligrapher
Billboard Designer
Public Relations
Typography Designer
Window Decorator
Researcher
Photo Retoucher
Sign Painter
Color Consultant
Photographer
Publicity Director
Direct Mail Flyer Designer
Outdoor Advertising Designer

PHOTOGRAPHY

Illustrator
Portrait Photographer
Photojournalist
Fashion Photographer
Commercial Photographer
News Photographer
Dark Room Technician
Industrial Photographer

JOURNALISM AND PUBLISHING

Art Editor
Art Publisher
Illustrator
Layout Artist
Cartoonist
Photo Retoucher
Caricaturist
Art Critic
Type Designer
Typographer
Book Binder
Greeting Card Designer
Calligrapher
Graphic Designer
Photographer
Lithographer
Political Cartoonist
Photography Editor
Book Jacket Designer
Cartographer/Map Illustrator
Promotions

MILITARY

Training Aides Artist
Cartographer
Combat Photographer
Draftsperson
Sign Painter
Aerial Photographer
Functional Designer
Cartoonist
Illustrator
Combat Artist

Education

Teachers of art are formally preparing the next generation of citizens to conscientiously make aesthetic decisions. There are many dedicated and far-sighted individuals who have chosen the teaching profession with art as their area of expertise. Art instructors are concerned with forming the basis for lifelong learning through observation, exploration and experimentation.

Like science or language, art contains a teachable body of knowledge which is of significant value in itself. Instructors teach facts, concepts, principles and thinking skills through which students develop the ability to make informed decisions about the visual world.

The following is a list of employment opportunities in the field of education.

Art Teacher
Art Therapist
Art Consultant
Crafts Counselor
Visual Aids Artist
Textbook Author
Art Historian
Art Lecturer
Artist-In-Residence
Researcher
Audio-Visual Specialist
Textbook Illustrator
Computer Software Designer
Educational Materials Designer
Art Reference Librarian
Art Educator in a Business Setting
Art Educator at the Post-High School Level
Artist-In-the-Schools
Art Educator for the Elderly
Art Educator for the Handicapped

Environmental Design

Environmental designers strive to achieve greater harmony between people and the spaces they occupy and use. At the same time, they are obligated to be conscientious in their use of natural resources.

The environmental designer may be concerned with the flow of color from the living room to the kitchen, or the flow of thousands of cars through rush hour traffic. Spatial, social and environmental problems are causing new concerns which traditional solutions have failed to solve. A new expertise which combines inventive and visual thinking with technical understanding is needed.

The following is a list of career opportunities in the fields of architecture, environmental design and interior design.

Architect
Draftsperson
City Planner
Lighting Consultant
Landscape Architect
Sign Painter
Architectural Illustrator
Interior Designer
Decorating Studio Assistant
Color Consultant
Upholsterer
Fabric Consultant
Model Maker
Illustrator
Antique Restorer
Furniture Designer
Environmental Consultant for Business and Industry
Ergonomics Aesthetician
Graphic Artist
Cultural Arts Director for a City or Corporation
Amusement and Theme Park Designer
Blueprinter
Cabinet Maker
Playground Equipment Designer

Computer-Aided Design

Many new careers in fields pertaining to art require the combination of technical skills with an artistic expertise. One of the newest tools is the computer. Its ubiquitous presence has added invaluable dimensions to designers' problem-solving capabilities. One example is computer-aided design systems that enable people to rapidly and systematically explore design alternatives.

The computer is proving to be a versatile tool in design and animation. The following is an example of computer graphics artists working with architects and urban planners:

> The creation of architectural models has a long history. Model construction for a complex building is often highly labor-intensive and costly. The physical model must be constantly changed to reflect revision in the planning process... Once the architectural plans are put into the computer, they can be changed and altered in a straightforward manner. The observer can be placed in any relative position to the model and, through computer animation, he can visually travel around and through the building before it is built.[3]

Conclusion

In 1957 the Russians launched Sputnik, inaugurating a new age in which electronic technology would permeate every aspect of modern life. The expectation that automation would find its way into every office and household fostered nightmares that the predictions of 1984 and Brave New World were all too accurate. Essentially, Orwell and Huxley were warning future generations about a world which had lost its sense of balance.

Conversely, humans seem to be tempering the introduction of high technology in the home and workplace by deliberately creating highly personalized environments. John Naisbitt, author of Megatrends, labels this phenomenon "high-tech, high-touch." Naisbitt writes:

> The more high-tech around us, the more the need for human touch.
>
> That is why the human potential movement that advocates both discipline and responsibility is such a critical part of the high-tech/high touch equation. By discovering our potential as human beings we participate in the evolution of the human race. We develop the inner knowledge, the wisdom, perhaps, required to guide our exploration of technology.[4]

This desire to emphasize the personal, human touch in our private lives has led to a renewed need for the arts and crafts. It is not a need in the sense of the cottage crafts of the agricultural age which provided necessities, but a psychological need to create, to manipulate media and materials, to fill one's space with tangible personal achievement.

[1]Gerald F. Brommer and Koseph A. Gatto, Careers In Art, Davis Publications, Inc., Worchester, Mass., 1984, p. 1.

[2]"The Fine Art of Thinking Around," Alumnus Magazine, University of Iowa. p. 4.

[3]Thomas E. Linehan, "Computer Graphics: Opportunity for Artistic Vision", Art Educaton, May, 1983, p. 14.

[4]John Naisbitt, Megatrends, Warner Book, New York, New York, 1982, 1984, p. 51.

For additional information refer to: Career Education: Relating the Basics to Life. Harold Berryhill and Leslie Kallanov. Iowa Department of Public Instruction. 1984.

ART EDUCATION & TECHNOLOGY

ART EDUCATION AND TECHNOLOGY

We live in a highly visual society. Since the invention of photography in the early 19th century there has been a continuous increase in the kinds and amount of visual information available to an ever-growing audience. Photographs, motion pictures and television have revolutionized mass communication. Visual messages of all types and sizes are part of our cultural consciousness.

Young people today see more of the world from a variety of viewpoints than their counterparts of a generation ago. They begin with five years in front of a television set before entering school, then proceed to "read" picture books and look at thousands upon thousands of other pictures in magazines, comic books, newspapers, posters and packages. More specific information about the world is available to more people in a wide visual array (scribbles, drawings, symbols, graphs, maps, charts, illustrations, paintings, photographs, advertisements, models, signs, billboards, blueprints, etc.). We live in a society that depends on visual images to accommodate its complex and pluralistic nature.

We also live in a highly technological society. Since the harnessing of electricity in the late 19th century there has been continuous growth in the types and complexity of technology that assists people. More goods and services are being provided today via technological means than at any other time. Technology is present in our homes and our places of work. It takes us from one to the other. It is a basic element in our contemporary way of life.

While technology is usually aligned with industrial and commercial purposes, it can also be used for many educational pursuits. Technology can help people learn about other people, places, things and events they otherwise would not experience. Technology can also be used to make objects and images. In fact, technology itself is the result of the basic human need to create; to fashion materials and resources in meaningful and productive ways.

This is the case with schools, which are social institutions shaped by the dominant perceptions and values in society. As complex systems of human and material resources, schools are a kind of technology. They are the application of knowledge for practical purposes, the foremost of which is to nurture human potential. In education we are concerned with the growth and development of the young people in our care. We are concerned with their physical well-being, their social and emotional development, their acquisition and use of knowledge and skills, and their creative abilities. Education is truly an endeavor devoted to the future. We help prepare young people for future challenges.

With these ideas in mind, it is important to recognize the specific role of art education within the general role of education. Technology makes a vast visual array possible and art education helps us make sense of it. Through art history and art criticism, students are able to understand images and symbols of other people from other times and places.

Art education also assists students in expressing their ideas and feelings with a variety of tools and materials. Many of these tools and materials have been used since humans started making pictures in the sand, on trees and in caves; others have been developed in more recent times, such as photography and acrylic paint. Others are yet to be invented. Whenever they originated, they are tools people use to create the environments in which to live, learn, work, play and worship.

Making art means using technology to express ideas and emotions about life; understanding art means using technology to comprehend other people's ideas and emotions about life. Students need to understand how technology effects the way they see and manipulate the world. They need to learn to use tools and equipment, and they need to comprehend the underlying concepts and purposes of these artifacts. Cognition and manipulation of technology need to be blended into a unified experience for students of art.

What are some of the "new" visual technologies that are slowly finding their way into the art classroom? Basically, they have evolved through image-making. Some have the capacity to make an image many times, while others have the capability to transfer images across great distances. They include:

- o Black and white photographic prints
- o Colored photographic transparencies and prints
- o 8mm and 16mm films
- o Photo silk-screens
- o Offset printing processes
- o Quick-copy machines
- o Video cameras and recorders
- o Computer graphics and the related technologies of audio-recording, stagecraft, word processing, architectural and environmental design, etc.

In the future this list will change. There will be additions with variations and new directions. In part, the list represents the evolution of human expression for industrial, commercial, educational and artistic purposes.

> The equipment of the art room and the mind of the art teacher should be comprehensive and variable enough to let each child act as a whole person at any time.[1]

It is up to teachers of the visual arts in our elementary and secondary schools to stay up to date regarding the use of these advancing visual technologies. It takes commitment to continuing education and lifelong learning. It is also necessary for school board members and administrators to philosophically and financially support the acquisition and use of these new tools. The result of such actions will be to give young people a well-rounded and liberating education.

[1]Arnheim, Rudolph, Art and Visual Perception, University of California Press, Berkely and Los Angeles, California, 1967.

EVALUATION

EVALUATION

Educational evaluation is the process of examining a situation to determine its worth or quality with respect to educational values.[1] Evaluation includes formal attempts to gather and take account of information that describes programs and indicates their strengths and weaknesses. Evaluation also includes informal, intuitive and significant teaching and curriculum decisions based on day-to-day classroom events.

Evaluation has multiple purposes. It can lead to an awareness of our educational values, our actions in schools, and their consequences. It can reveal whether objectives are being achieved and whether special and common needs of students are met. Evaluation can lead to a curriculum revision and documentation of the strengths of a program. In short, evaluation can lead to an awareness of what our art programs are, what they could be, and what they ought to be.[2]

Evaluation is not synonymous with testing or grading. However, it is an essential part of responsible teaching, including teaching in the visual arts. Without adequate evaluation, how does a teacher know if a student has made gains? During a period when all education is under scrutiny, how does a teacher justify a program without valid data or information?

> One could argue that a consciousness about imperfections, and the willingness to admit them and search for their origins and solutions is one of the important ingredients of goodness in schools.[3]

The basic question is not whether evaluation will occur but how it will occur. How much formalization is needed? Who or what is to be evaluated and how should evaluation be carried out? How much instrumentation is needed? What are the instruments of evaluation to be used? How much time should be given to evaluation by students? By the art teacher?

Evaluation should be tailored for a particular purpose, audience and program. The following information is designed to formulate and formalize better systems of evaluation. There are no set patterns provided; these are general guidelines.

The guidelines here are organized in four sections around what is to be evaluated--the program, the student, the teacher and the school/community setting. Specific questions are asked to emphasize basic concerns related to each section. Set patterns are not provided. It is expected that groups and individuals will further develop these question lists, as well as evaluation procedures, to reflect their current needs and concerns.

Student

1. How are the students encouraged to evaluate their own efforts?

2. How is evaluation used as a learning experience?

3. How are the students encouraged to:
   a. perceive, comprehend and evaluate the visual world?
   b. look at and understand the visual arts?
   c. develop and communicate inventive and imaginative ideas?
   d. make art?

4. Does the teacher evaluate students based on previously stated objectives with which the students are familiar?

5. Does the teacher evaluate students emphasizing a balance between individual growth and projects created?

6. How much time is allowed for critiques?

7. Is evaluation a continuous process in the art classroom?

Teacher

1. How does the teacher evaluate her/his own efforts?

2. How is evaluation used as a learning experience?

3. How is the teacher involved in professional growth?

4. How does the teacher demonstrate planning and organizational skills?

5. Does the teacher utilize a variety of modes for instruction? What are they?

6. Does the teacher ask thought-provoking questions and allow adequate wait time for all students?

7. Do the teacher's personal values and interests in art interfere with a balanced program?

8. How is the teacher attempting to achieve a quality program as outlined in the "Program Recommendations" section?

Program

1. Upon what philosophy is the art curriculum based? How does it relate to the philosophy of the school?

2. Is there a written curriculum?
   a. Is it articulated K-12?
   b. Is there scope and sequence?

3. Do the program aims include:
   a. Guiding students to perceive, comprehend, and evaluate the visual world?

   b. Helping students acquire an ability to look at and understand the visual arts?

c. Motivating students to develop and communicate imaginative and inventive ideas?

d. Assisting students in making art?

4. If there is a written curriculum, does it reflect what is taught?

5. What are the multicultural/nonsexist concepts included in the curriculum?

6. How are the needs of all segments of the population accommodated, i.e., average students, gifted and talented students, special education students?

7. Are there attempts to achieve a quality program as defined by the "Program Recommendations" section in this document?

8. What evidence is there of long-range planning in the following areas:
   a. Study of current movements in art, contemporary artists, and art and technology?
   b. Facilities?
   c. Instructional supplies and equipment?
   d. Curriculum revision?
   e. Careers in art?

9. Who should evaluate?

<u>School and Community as a Setting for Art</u>

1. What evidence is there of strong administrative and community support for the visual art program?

2. Is planning for the art program included in the long-range plans in the district?

3. How does the written philosophy of the art program reflect the school and district philosophy?

4. Does the budget support full implementation of the art curriculum?

5. Are facilities and equipment adequate for full implementation of the art curriculum?

6. Are health and safety factors a consideration when ordering and planning supplies and facilities?

7. Are available community resources utilized?

8. Are adequate inservices provided for professional development and curriculum articulation?

[1]Elliot Eisner, Educating Artistic Vision, Macmillan, New York, 1972, p. 201.

[2]David Ecker, "Evaluating the Arts Curriculum: The Brookline Experience," Art Education, Feb. 1974, Vol. 27, No. 2, pp. 11-14.

[3]Sara Lawrence Lightfoot, The Good High School, Basic Books, New York, 1983., p. 309.

APPENDIX

APPENDIX A

Art Framework

The purpose of this framework for art education is three-fold. First, it is intended to serve as a broad guideline for art educators, regarding the purposes and goals of a quality art education program. Second, it is designed to inform school administrators and board members of the general characteristics of an educationally valid program. Third, this framework is intended to increase the understanding of parents and the general public of the potential benefits to students and society which can be derived through art education.

It takes the commitment, creativity and cooperation of each of these groups to build and maintain a quality program. This framework is devoted to the development of a common language for dialogue among teachers, administrators, parents and other interested persons, and for developing a common vision to enhance the art education of students in Iowa.

The Essentials of Education*

The essentials of education include, among others, the ability to use language, to think, and to communicate effectively; to use mathematical knowledge and methods to solve problems; to reason logically; to use abstractions and symbols with power and ease; to apply and to understand scientific knowledge and methods; to make use of technology and to understand its limitations; to express oneself through the arts and to understand the artistic expressions of others; to understand other languages and cultures; to understand spatial relationships; to apply knowledge about health, nutrition, and physical activity; to acquire the capacity to meet unexpected challenges; to make informed value judgments; to recognize and to use one's full learning potential; and to prepare to go on learning for a lifetime.

*Excerpt from a statement developed by the National Council of Teachers of English and endorsed by 16 other professional organizations including the National Art Education Association.

Essential Characteristics of Art Education

Quality art education experiences provide avenues through which students can grow in VISUAL AWARENESS. They also use their IMAGINATION and SKILLS in PRODUCING art works of various kinds. In addition, students as individuals, have opportunities for EXPRESSING IDEAS and FEELINGS. They are provided opportunities to acquire KNOWLEDGE, and to develop COMPREHENSION, about their own and other cultures, historical periods, artistic styles and individual artists. Moreover, students practice CRITICAL THINKING in EVALUATING art works and relating them to the circumstances from which they developed. Proficiency in these attributes help students, through self discipline, to achieve in most fields of study and lifelong pursuits.

Art, like other subjects in education, benefits both the individual and society. Art is a human activity, which transmits the most significant concepts and emotions to which people aspire. In the production and study of artworks, individuals are helped to understand themselves and the world around them. One of the unique functions of the visual arts has been, and continues to be, a means through which people give creative form to their ideas and feelings and gain personal satisfaction from these accomplishments.

Furthermore, the visual arts record the achievement of people since the values and beliefs of human beings are manifested in the art they create. An examination of various art forms leads to a better understanding of past and present cultures, as well as the contributions of artists in today's pluralistic society.

Art education experiences develop the ability to make qualitative judgments that are needed to help each citizen assume a responsibility for the improvement of the aesthetic dimension of personal and community living.

Goals of Art Education

- Develop an artistic awareness of natural and man-made environments.
- Acquire skills for looking at and understanding natural and man-made images and objects.
- Employ thinking skills in the perception and use of colors, forms, lines, shapes, sizes, textures and values, plus time, space and movement.
- Develop the imagination.
- Increase powers of expression.
- Develop technical skills in the making of works of art.
- Encourage high standards of craftsmanship.
- Develop visual and verbal abilities required in analyzing works of art and in making informed aesthetic responses.
- Recognize use of the principles of design for creating personal and public art.
- Acquaint students with the rich art heritages of the human race, including the contributions of women and non-western cultures.
- Recognize diverse forms of art and the contexts in which art is produced.
- Equip all students to be knowledgeable consumers of art.

Art in Special Education

Art education should be available to all handicapped students whether in regular art classes or integrated within the special education program.

Art offers the special student a chance to express his or her unique personal feelings, to build self-confidence, and in many instances, to perform successfully in an area of nonverbal communication. It can provide a vehicle for the student to develop untapped creative areas or to reconcile emotional conflicts.

The regular art curriculum generally needs modification based upon an individual's physical and/or emotional abilities. Special materials, individual assistance and planning may be available to the regular teacher through the special education program. Curriculum planning by the art teacher may involve the special education teacher and support services personnel.

Art for the Gifted and Talented

In many school art classes, there are students who possess exceptional talents in art. These students need special programs. The regular art program can be extended and enriched with intensive instruction at an advanced level. Gifted and talented students should not just be given more work, but should be given significantly different art activities beyond those offered in regular classes.

Administrative support is needed if special opportunities are to be provided for students identified as exceptionally talented in art. Identification of gifted student artists is generally accomplished through teacher(s) observation of unusual ability. Portfolios of work, special performance activities and other kinds of testing are helpful aids in identification.

Types of programs that might be organized for gifted and talented students include arranging special classes, developing opportunities with neighboring districts, organizing programs with colleges, developing programs involving community artists and resources, and planning weekend and summer opportunities. A local school may choose from a variety of approaches, however, it is important to make some provision to meet the needs of students who are gifted in art.

Careers and Lifelong Learning

Career education is that aspect of education which results in preparing one for life's work. Students need facts about careers in art and related fields, the futures they offer, and the preparation necessary to enter them.

On the secondary level career awareness can take place in every art course to some extent and in a special unit designed to acquaint students with specific art careers. Opportunities should be arranged for students to talk with successful people who have chosen art as a career. Also, field trips to studios and businesses can stress the skills, techniques, and social values that are important to specific art careers.

Students need substantial information on which they can make decisions regarding career choices.

The diversity of art education holds great promise for meeting a broad range of learner needs and the changing needs of adults. Since art production and expression are uniquely individual, the potential for growth in adult art education for vocational and leisure time activities is enormous. Comprehensive K-12 art programs can establish positive attitudes among students toward lifelong learning in art, and programs can also be valuable adult education resources in communities across Iowa.

Program

A planned program of art should be provided at all educational levels from kindergarten through high school. It should provide pleasure and enjoyment to students throughout the years. It should increase awareness, skills, techniques, and the ability to make good judgments, and of great importance, a freedom of thought and expression. At each grade level, art experiences should be organized with different degrees of intensity and complexity so as to result in the deeper understanding of all aspects of art. Teachers should have an art endorsement as part of their certification to guarantee an appropriate level of knowledge and experience.

Summary

Art education in Iowa is an important part of every student's school experience. The quality programs already in existence and those in development are the result of the cooperative effort of art educators, school officials and parents. It is in concert with these past efforts that this framework for art education is provided.

Art Framework Steering Committee

Lars H. Souder, Chairman
Davenport Community School District

Laura Magee
Iowa Department of Public Instruction

APPENDIX B

Iowa Arts Council

The Iowa Arts Council is the official state agency designated to support the arts. It is funded by the state of Iowa and the National Endowment for the Arts. Since 1967 the IAC has been encouraging Iowa citizens to actively participate in aesthetic awareness and creative expression through a variety of grants, programs and services.

Grants

The Grants-in-Aid program is designed to provide direct financial support to arts projects, arts administrators and individual artists. General Grants are matching funds available for programs and projects sponsored by nonprofit, tax-exempt organizations. Mini-Grants are emergency funds awarded on a monthly basis for projects which were not foreseen at the time of the General Grant deadline. Community Partnership Incentive Grants are available to community arts agencies to support projects funded in partnership with local government. Operational Support Grants are offered to large-budgeted, single discipline, producing arts organizations that provide culture and managerial excellence to Iowans on a continuing basis. Technical Assistance Grants are offered to community arts councils for staff member training or to engage professional consultants.

Programs

Iowa Arts Council programs are designed to bring high-quality, professional arts to all Iowans young and old, rural and urban. Artists-in-Schools is a residency program which sends artists from eight disciplines into schools and communities for one week to an entire school year. Solo Artists is a similar program offering a one-day service. Art-in-State-Buildings is a program created by the Iowa legislature in 1978 to ensure that fine arts are an integral element of state renovation and construction projects. Artists-in-State-Parks places professional artists in selected state parks to demonstrate and lead park visitors and

campers in creative projects. Arts in County Care Facilities, a program pioneered in Iowa, offers a series of classes to residents in these facilities. Arts for Special Constituencies brings arts programs to physically, mentally and emotionally handicapped, elderly and institutionalized Iowans. Youth Arts Alternatives, co-sponsored by the Juvenile Justice Youth Advisory Committee, is available to youth homes and special service groups. It places artists in residence with young people who are troubled, disruptive, abused or otherwise isolated from their family setting. Faces of Iowa is an annual student photography exhibition co-sponsored by the Des Moines Register. The Folk Arts program is designed to help identify, stimulate and preserve Iowa's folk arts and artists. Touring Arts Team is a summer program begun in 1976 which brings professional artists to Iowa towns of 1,500 population or less for two days of workshops with residents of all ages. Touring exhibitions are organized by the Iowa Arts Council to serve community groups with high-quality art exhibits of original paintings, sculpture, photography and crafts which can be displayed in galleries, community centers, banks and school libraries.

Services

The Iowa Arts Council provides services that link resources with needs and disseminate information about the arts. Community Arts Development Assistance provides for community arts agencies, whether recently organized or already established. Film/Slide Loan Services, a cooperative program with the Iowa State Library, provides access to slides, films and tapes on a variety of arts subjects. Lists of Iowa artists are available at little or no cost for purposes of benefit to the arts in Iowa. A number of publications and brochures are available which describe arts news or IAC programs.

APPENDIX C

Iowa Art Museums and Galleries

This list is not all-inclusive. There are a number of additional galleries throughout the state where excellent examples of original art are exhibited and sold.

Ames

Brunnier Gallery and Museum
Iowa State Center/Scheman Building
Iowa State University
Ames 50011
515/232-6816

Gallery 181
College of Design
Iowa State University
Ames 50011
515/294-7427 or 294-5081

Memorial Union Art Gallery
Memorial Union
Ames 50011
515/294-8081

Octagon Art Center
427 Douglas
Ames 50010
515/232-5331

Burlington

Arts For Living Center Gallery
(Art Guild of Burlington)
7th & Washington
P.O. Box 5
Burlington 52601
319/754-8069

Cedar Falls-Waterloo

Gallery of Art
Communication Arts Center
University of Northern Iowa
Cedar Falls 50614
319/273-6114

11th Street Gallery, formerly
Waterloo Art Assn. Gallery
420 West 11th
Waterloo 50702
319/232-1984

Metropolitan Art Gallery
Cedar Falls Arts & Rec. Center
1200 Main
Cedar Falls 50613
319/268-0483

Waterloo Municipal Galleries
225 Cedar Street
P.O. Box 1425
Waterloo 50704
319/291-4491

Cedar Rapids

Cedar Rapids Museum of Art
324 Third Street, S.E.
Cedar Rapids 52401
319/366-7503

The Gordon Fennell and
Marvin Cone Galleries
Coe College
1221 1st Avenue, N.E.
Cedar Rapids 52402
319/399-8647

Clinton

Clinton Art Association Gallery
708 25th Avenue N
P.O. Box 132
Clinton 52732
391/242-9635 or 242-8055

Council Bluffs

Kanesville Center Gallery
Iowa Western Community Center
Council Bluffs 51501
712/325-3332

Davenport

Davenport Art Gallery
1737 West 12th Street
Davenport 52804
319/326-7804

Decorah

Vesterheim Norwegian-American
Museum
502 W. Water Street
Decorah 52101
319/382-9681

Des Moines-West Des Moines

Art Gallery
Harmond Fine Arts Center
Drake University
Des Moines 50311
515/271-2863

Artists' Gallery, Inc.
424 10th Street, Suite 400
Des Moines 50309
515/279-0207

Des Moines Art Center
Greenwood Park
Des Moines 50312
515/277-4405

Olson-Larsen Galleries
203 Fifth Street
West Des Moines 50265
515/277-6734

Polk County Heritage Gallery
Polk County Admin. Building
1st & Walnut
Des Moines 50309
515/286-3215

Percival Galleries
210 Shops Building
8th & Walnut
Des Moines 50309
515/243-4893

Dubuque

Fine Arts Extension Gallery
422 Loras
Dubuque 52001
319/583-6201

Gallery 1550
Clarke College
Mary Josita Hall Concourse
Dubuque 52001
319/588-6356

Old Jail Gallery & Art Center
720 Central Avenue
Dubuque 52001
319/557-1851

Richard J. Slattery Center
2605 Pennsylvania
Dubuque 52001
319/556-3661

The Studio Gallery
515 W. 8th Street
Dubuque 52001
319/556-9611

University Art Gallery
Alumni Hall
University of Dubuque
Dubuque 52001
319/589-3222

Fairfield

Fairfield Art Center
Court & Washington
P.O. Box 904
Fairfield 52556
515/472-6551

Fort Dodge

Blanden Memorial Art Gallery
920 Third Avenue S.
Fort Dodge 50501
515/573-2316

Iowa City

Arts Center
129 E. Washington
Iowa City 52240
319/337-7447

Corroboree Gallery
School of Art and Art History
University of Iowa
Iowa City 52242
319/353-5303

Eve Drewelowe Gallery
Art Building
University of Iowa
Iowa City, Iowa 52242
319/353-4306

Museum of Art
University of Iowa
N. Riverside Drive
Iowa City 52242
319/353-3266

Project Art
University of Iowa Hospitals
and Clinics - E 172
Iowa City 52242
319/353-6417

Keokuk

Keokuk Art Center
9 1/2 N. 7th Street
P.O. Box 862
Keokuk 52632
319/524-8354

Lamoni

Memorial Union Art Gallery
Memorial Union
Graceland College
Lamoni 51040
515/784-5000

Shaw Center Art Gallery
Graceland College
Lamoni 51040
515/784-5270

Marshalltown

Central Iowa Art Association
Gallery
Fisher Community Center
709 S. Center Street
Marshalltown 50158
515/753-9013

Mason City

Charles H. MacNider Museum
303 Second Street, S.E.
Mason City 50401
515/423-9563

Mt. Vernon

Armstrong Gallery
Cornell College
Mt. Vernon 52314
319/895-8487

Muscatine

Muscatine Art Center
1314 Mulberry Avenue
Muscatine 52761
319/263-8282

Okoboji

Lakes Art Center
U.S. Highway 71
P.O. Box 5
Okoboji 51355
712/332-2146

Pella

Mills Gallery
Central College
ABS Building
Pella 50219
515/628-4151, ext. 257

Sioux City

Sioux City Art Center
513 Nebraska Street
Sioux City 51101
712/279-6272

Storm Lake

Art Gallery - White Hall
Buena Vista College
Storm Lake 50588
712/749-2201

Witter Gallery
609 Cayuga Street
Storm Lake 50588
712/732-3400

Waterloo

See Cedar Falls

West Des Moines

See Des Moines

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